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CONTRIBUTORS

DAVID FREDENTHAL has recently been busy making drawings and water colors of war production as one of eight artists appointed to that special duty by the Office for Emergency Management. This part of his remarkable career began after his present article was written.

MILTON S. FOX, as we have stated before in another context, is an instructor at the Cleveland Museum of Art, likewise at the Cleveland School of Art. He is Chairman of the Civilian Camouflage Committee for the Civilian Defense Council of Cuyahoga County (greater Cleveland); Chairman of the Artists Committee for the Civilian Defense Council. As the reader has already seen, Mr. Fox's time is pretty well taken up. We were a little worried for a while lest teaching and organizing would keep him from finishing his very useful article.

GLADYS HOBBS writes: "I am strictly a Utah product; born at Logan and attended college there. I have been in newspaper work for nine years in various capacities—reporter, political writer, drama critic, assistant city editor. At present I am with the *Deseret News*, Salt Lake City, as I have been for five years. I have been an instructor at a journalism institute at Northwestern University, Evanston, Illinois, for two summers, and have done some free lance writing for magazines."

FREDERICK GUTHEIM has frequently written on architectural subjects for the Magazine; his last important article was on the TVA, published in September, 1940. Mr. Gutheim wrote the foreword and edited *Frank Lloyd Wright on Architecture: Selected Writings, 1894-1940* published last year by Duell, Sloan & Pearce.

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F. A. WHITING, JR., *Editor*

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Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

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DAVID FREDENTHAL: MIRIAM
PENCIL DRAWING OF THE ART
IST'S WIFE MADE IN 1937

THE LIFE I KNOW

BY DAVID FREDENTHAL

I WAS BORN in a tenement house in Detroit to immigrant parents, the year the first World War began. It was a rich, varicolored life in which I came to consciousness. I can remember the resonance of voices speaking many tongues, the spasmodic bursts of laughter and unrestrained anger, the banter of housewives at their tasks, the heavy, work-hardened walk of men returning home in the evening, and the commingled odors of foods from many lands that permeated the halls. I cannot recall a time when I did not draw. In fact, I remember seeing my uncle step out of the armistice parade and sketching him in his soldier's uniform.

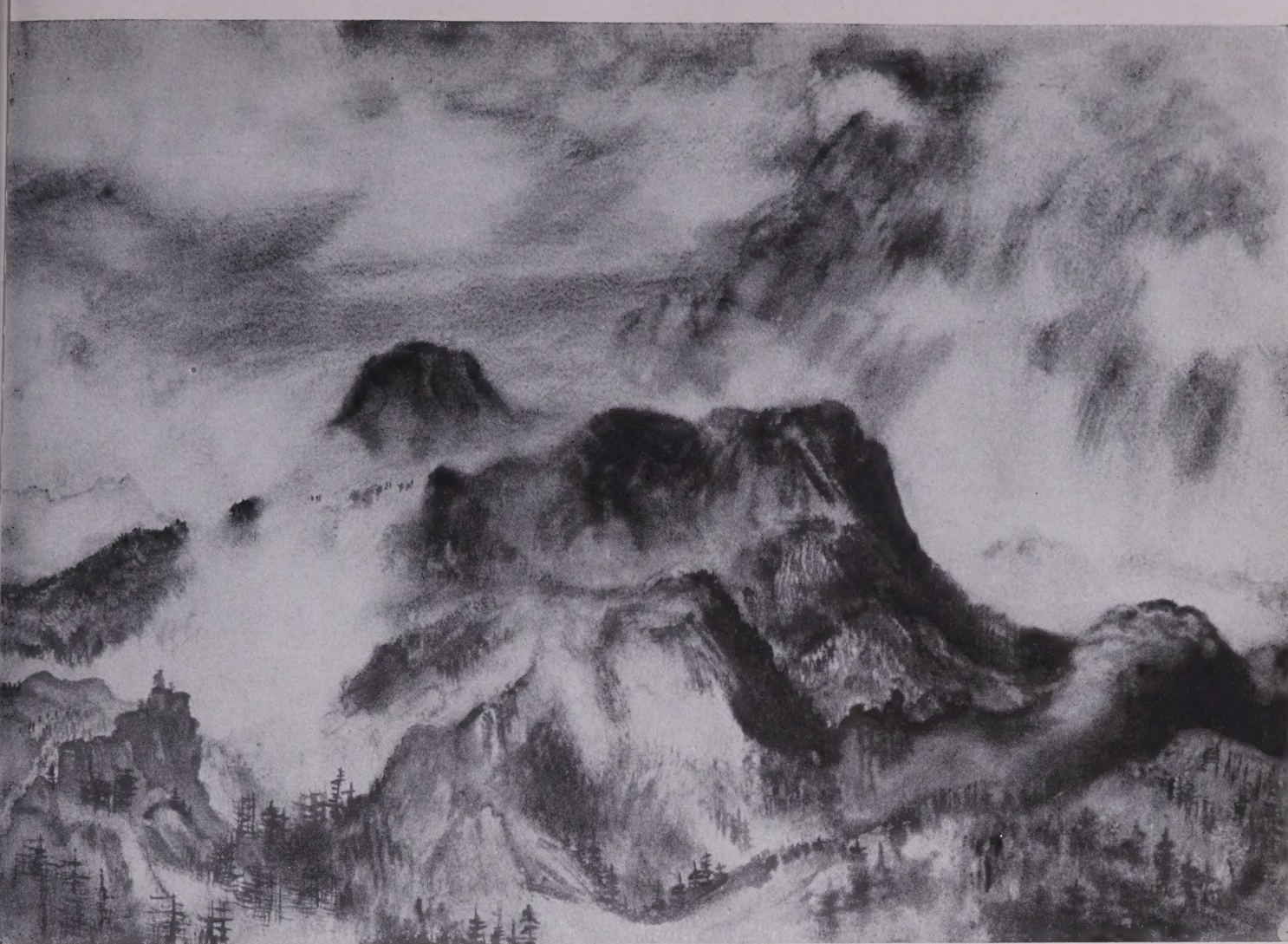
My boyhood was a mixture of solitary reveries and intense desires to be one of the gang. It was a gang composed of the typical little ruffians, blasé and hardened, contemptuous and rebellious, to be found in the poorer sections of all large American cities. I learned the necessary self-sufficiency of the streets that demanded hard little fists, exteriors reflecting no fear in the face of a dare.

I participated in the endless variety of odd jobs and errands for which we competed, bitterly and resourcefully, to earn a nickel.

My mother, a simple woman of rich poetic imagery, filled me with reverence for books and education and all that life had withheld from her orphaned peasant past. She saw everything with the freshness and originality which sensitive minds, untutored and unburdened with the usual clichés, often have. She loved, praised, and saved my drawings. But in her ambitions I was destined to become a doctor.

My childhood drawings were from the start directly motivated by the life around me: the peddlers' horses, trees, my mother rocking the cradle or nursing my sister, kids at play, the streets, my father bent over the pressing iron. Over this common everyday material my imagination played. The drawings resembled in no way the works of children which are done in the "let a child express itself" art classes of our "progressive" elementary schools. I began with a realistic approach which has grown steadily to this day.

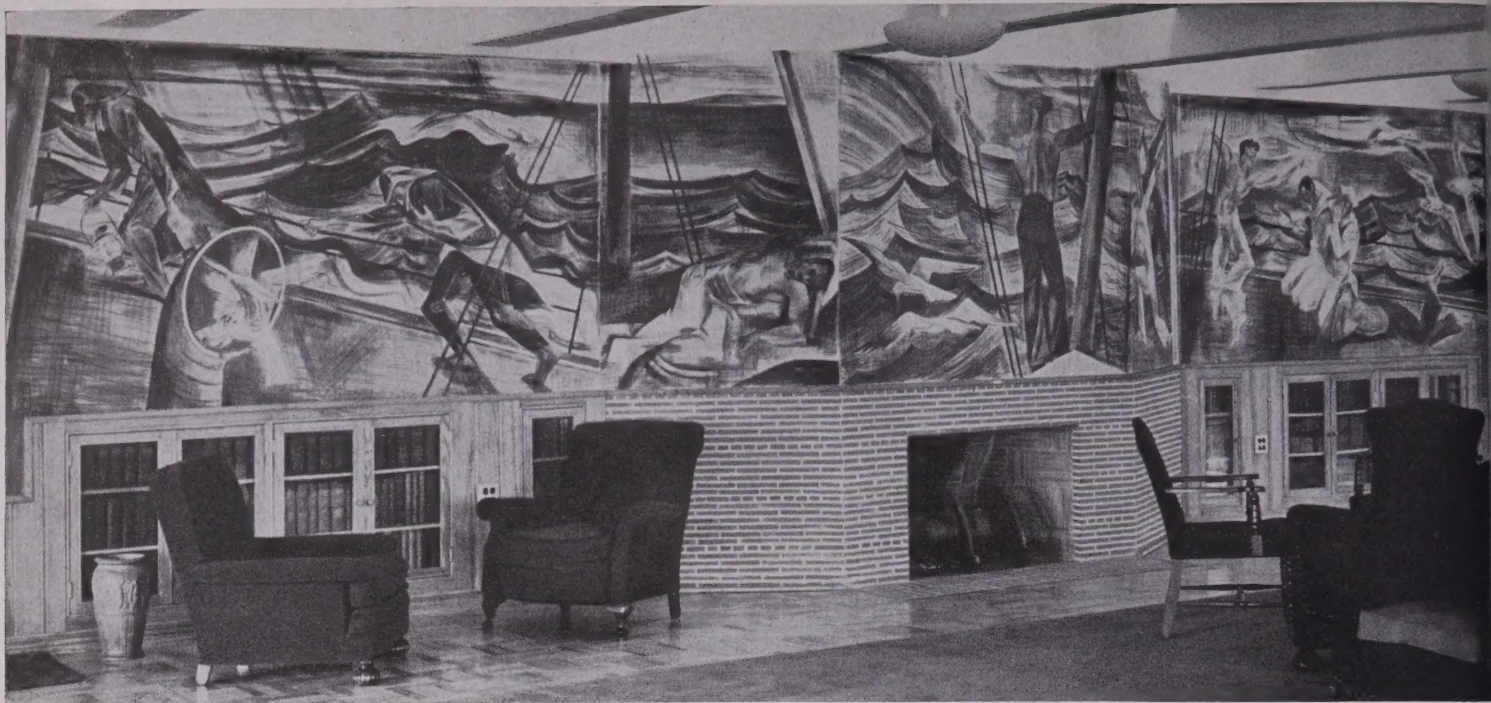
Mary L. Davis, who teaches art at Cass Technical High School in Detroit, which I attended as a postgraduate, was the first person to encourage me to take myself seriously as a potential artist.



Above: DAVID FREDENTHAL: MIST IN THE MOUNTAINS. WATER COLOR, 1940. *Below:* DAVID FREDENTHAL: FRESCO MURAL IN THE MAN-ISTIQUE, MICHIGAN, POST OFFICE DONE FOR SECTION OF FINE ARTS

To her interest, enthusiasm, and encouragement I owe the first great stimulus towards what I now recognize as my purpose. She indulged my inclination to wander the streets, alleys, and parks with a sketch book. She introduced me to the reproductions and legends of Masaccio, Michelangelo, Rembrandt, Daumier, with whom I felt immediately at home; she endured with smiling chiding wisdom my childish derision of Van Gogh, Cézanne, Picasso, and





DAVID FREDENTHAL: FRESKO IN NAVAL ARMORY, DETROIT. 1937

the various other moderns, whose value she later taught me to see. When I left her class I was fortified with conviction in the direction I would take. "Talent is not enough," she had said, "An artist needs guts and self-effacing humility."

I emerged from the aura of "the good, the true, and the beautiful" alone and self-supporting, to face the blackest year of the depression, 1932. I bucked the next few years as a ten-cents-an-hour printers' devil, a four-dollar-a-week greeting card distributor and delivery boy, a CCC worker, a grocers' clerk, an automobile worker, and a deckhand on a lake freighter. They were hard years, but I was armed with a tough, buoyant energy, and a pocketful of Emerson's essays. I felt life was a glorious adventure. During this time I drew continuously in every precious moment I could salvage from the work-filled days. I discovered a huge collection of Breughel plates in the library and spent many nights poring over them. For me, during this period, he was the most satisfying master. His work stimulated me to attempt composition of numerous elements. As I was alone and without the benefit of impersonal critical instruction, I decided to work toward this progressively. I began with three or four figures at ease. Next I added figures in movement along with the static ones. I increased the numerical complexity of my theme in each succeeding drawing. By the end of my three years of work I was able to handle a complex factory theme with some assurance. Although in all the drawings the work was problematical, each was directly inspired and realistically drawn from my daily experience.

During this period Diego Rivera was painting his gigantic frescoes of the automobile industry on the walls of a courtyard in the Detroit Institute of Arts. One night, as the museum was about to close, I stole past the improvised barricades that protected Rivera from public annoyance and unobtrusively placed myself where I could watch him paint. I was sure he was unaware of anyone watching him. He had not for one instant raised his eyes from the wall except to mix a color. I always carried a sketchbook with me and I began making a drawing of him at work. At that moment a guard spied me and hastened to rout me out. Mr. Rivera turned his head, said, "He is all right, he is a friend," and resumed painting. Five or six hours passed and he had not paused or turned his head again. I had finished many sketches and as time passed I became very tired and sleepy. Though I knew I must rise at six o'clock in the morning to be at work, I was too embarrassed after Rivera's gesture to leave without expressing my thanks. Not having courage to interrupt his work, I waited for him to finish.

He liked my drawings and told me I should paint in fresco that my drawings were muralesque and fresco was the only medium for a wall. Thereafter I spent many stimulating nights watching Rivera at work and talking with him. I became aware of and learned to love the wonderfully complete challenge to the faculties that fresco demands. It seems to include everything—manual labor executed with delicate craft; the range of intellect in vision; planning and economy of means to express complex ideas in simple monumental terms; clean vigor of drawing never lost in sensuous effects; rhythmic relationship of numerous facets of the central theme; the sense of the whole present at every stage of growth even though by necessity the work must progress by sections and cumulative detail. The plaster that seems alive responds only after maturation on the wall. It licks the color from the brush into its pores, and refuses to respond after reaching its point of saturation something which cannot be timed but only felt by the painter, for wall and painting are integral and indivisible. Finally, it is satisfaction to know that the completed mural belongs to an beholder who can see its meaning like any other good and natural thing, and attain thereby the dignity of the sky, the trees, or the earth—the things that belong to everyone who can see and feel them. In fresco I had found an epic medium, necessitating an ever growing consciousness, realization, and expression of the true dignity of man's interaction with his universe and of the things men hold in common.

. . .

IN THE SPRING of 1935, while working on the assembly line of a Ford plant, I heard from Edith Halpert that I had been awarded one of the fellowships dispensed through the jurisdiction of the Museum of Modern Art for the purpose of seeing the Italian Exhibition in Paris. I spent that summer in Europe, though I arrived too late to see the Exhibition. I did, however, see Italy and the great frescoes and murals of Fra Angelico, Masaccio, Piero della Francesca, Signorelli, Mantegna, Michelangelo, and the rest, which I had known only through reproductions. I was deeply moved and my hunger was insatiable. The murals revealed to me in all clarity the organic relationship of art to its environment and time, and the rightness of working only with what was one's own, the intimate and common in one's own life, place and time.

Zoltan Sepeshy, who had seen and felt promise in some of my drawings in Detroit, generously arranged for a fellowship for me at the Cranbrook Academy of Art. When I returned from Europe I began work at Cranbrook immediately. I remained on the basis of renewed fellowships for three years. I had never, except for a few

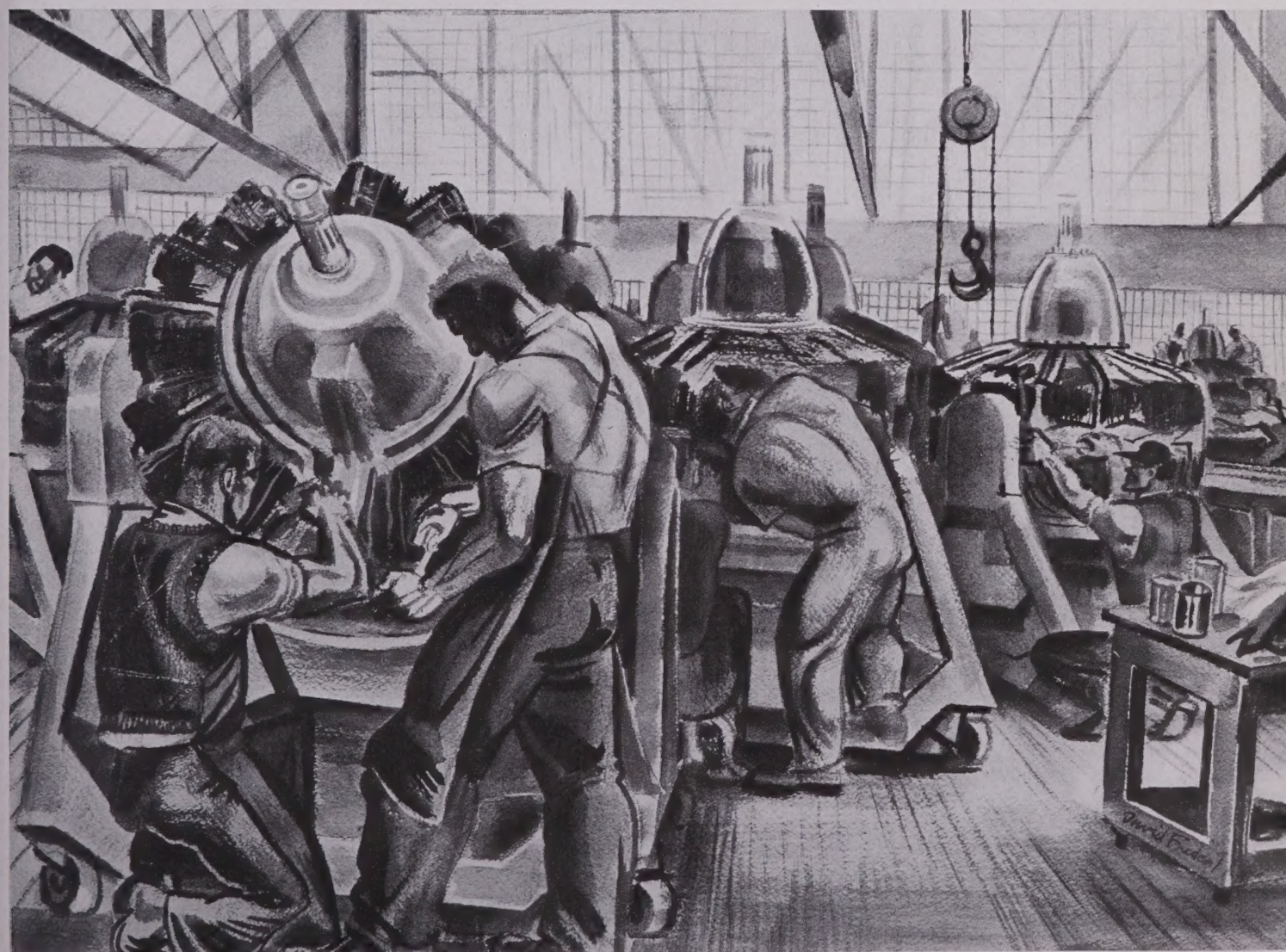
routine water colors in high school, done any painting up to that time, only drawing. I began painting at Cranbrook. Mr. Sepeshy was a wonderful teacher, articulate and to the point, sympathetic and impersonal. He taught by revealing the underlying principles of a specific problem and never by arbitrary generalization. His mind and work have been a great factor in my development as a painter, and his friendship has helped me as a man. To the lucid and stimulating intellect of Eliel Saarinen and the spirit of Carl Milles, I also owe a debt. And at Cranbrook I had the good fortune to meet Miriam Kellogg, my wife and the mother of my two children.

I began painting in water color, at first, for reasons of economy. Also, I felt that water color was akin to drawing, since in both mediums the white of the paper was the source of light. There was also in water color a chance to use my highly developed graphic sense. In fact, water color seemed to increase my range of line, for a brush is a much more sensitive and flexible instrument than a pen or pencil. Also speed and decisiveness were necessities, and one had to enter immediately into the problem of the picture construction with a minimum of technical paraphernalia and fuss. I liked the fact that the drawing was never lost but underlay the plastic development as bones underlie the muscles and flesh over them. I used bristle brushes and strove to paint completely realized pictures rather than sketchy water colors. At times I perhaps over-extended the medium, but I learned that the conventional concept of the limitations of water color are not necessarily the last word. Water color, being essentially transparent painting on a light ground, can be in essence anything from the impressionism of John Marin to the strong fresco treatment of Michelangelo.

Right: DAVID FREDENTHAL: THE PLOW, OIL, 1941. Below: DAVID FREDENTHAL: FINAL ASSEMBLY OF FIGHTER AND BOMBER ENGINES, WATER COLOR, 1942. MR. FREDENTHAL IS RECORDING WAR WORK FOR OEM



COURTESY ASSOCIATED AMERICAN ARTISTS



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DAVID FREDENTHAL: CITY LANDSCAPE. OIL TEMPERA, 1941

Concurrently with my ventures in water color, I began doing experiments in fresco. On an improvised form I did many huge details of the human body—heads, hands, and so forth. I worked very transparently on the plaster, attempting to evolve a style which satisfied the plastic demands of my tactile sense and at the same time maintained the surface of the wall. The most satisfying results approached drawing in their graphic emphasis. I carried over into my water color the findings in fresco, and discovered that they were very applicable. As in water color or drawing, the source of light was the surface worked upon. I also learned to work in tempera at this time, transparently on a gesso ground. I handled it in much the same manner as I had fresco. I was fortunate to be able to conduct these experiments under Mr. Sepeshy, as he has a superb and infallible sense of craft and a knowledge of mediums and their potentialities.

I had always from my first contact with his work, especially his drawings, been a reverent admirer of Boardman Robinson. I seized upon the opportunity to work under him in Colorado Springs the summer of my first year at Cranbrook. Assisting him on his murals was an experience for which I will always be thankful. He is a great person and I feel one of the greatest draftsmen of our time. While helping on his frescoes over the entrance of the Fine Arts Center, I fell from the scaffolding, breaking my right arm. As I had no one to care for me I was generously taken into the Robinson household. There I learned to know two beautiful people—Sally and Mike Robinson; my stay with them was one of the richest and most enjoyable interludes of my life.

My first opportunity to work on murals of my own design was on the Michigan WPA Art Project. I did five panels in fresco for the Naval Armory in Detroit. In this effort, I had a magnificent time developing my wings. As I tore down wall after wall and repainted, the pitch of sustained joy never waned. My second murals were for the New York World's Fair, three huge panels to decorate an exterior courtyard of the Heinz building. They were done in transparent tempera with a varnish finish. I was fortunate also on the basis of participation in two national competitions of the Section of Fine Arts to be given the opportunity to do murals for the post offices in Caro, and in Manistique, Michigan.

• • •

AFTER LEAVING CRANBROOK, Miriam and I lived for a year in a tiny house in the delightful little village of Franklin, Michigan. I worked in the living room. Fortunately a Guggenheim Fellowship provided means to live and work in freedom. In the spring of 1939 my fellowship was renewed and I decided to use it in Colorado Springs. I was eager to work near Boardman Robinson again and, besides, I love the magnificent Colorado landscape.

That year I illustrated a special edition of *Tobacco Road* by Erskine Caldwell. I went to Georgia to gather my material from the same sources that had motivated the author. What I saw there moved me to a depth of despair without precedent in my former experience. I had known poverty and lived in contact with it for most of my life. But I had never seen poverty before so absolute and complete. The people were physically, morally, and spiritually as eroded as the naked, gutted earth on which they lived and worked. However, I did not look for causes, but kept my eyes as objectively as possible on the effects as symbolized and revealed



DAVID FREDENTHAL: INDIAN VILLAGE. OIL TEMPERA, 1941

in the people. I tried to see them as individuals rather than social victims. Each day I visited two or three families in the company of the Reverend Caldwell, Erskine Caldwell's father. While he conversed with them I quietly observed. At night I did my drawings from memory. It was not difficult to retain what I had seen; in fact it was impossible to forget even in detail.

Other work during this period included many water colors and drawings of the mountains, and my first attempts to use oils. My feeling for this medium has been most difficult to develop. I am just now beginning to feel my way freely in it.

. . .

I WORK FROM a strong inner necessity. When and how a lifelong, sporadic, and spasmodic inclination becomes a necessity is hard to determine. Now when a day passes and I have not drawn or painted I feel that I have not fully lived that day. I feel that my work is making me realize, within the developing limits of my capacity, the life I know. Through my work I find a degree of order and meaning in life.

I have no one method or manner of working. My approach is conditioned by the demands of the specific idea to be communicated. I have at times worked without sketches and with only a mental image of my intention to guide me. I have also worked directly from the model, event, or motif and from drawings done from life, imagination, or memory. Sometimes the picture is the result of a carefully planned composition, or a synthesis of many drawings; at other times I have allowed my idea to lead me where it would. I have painted as many as five variations of an idea to get what I was after. As a rule, I am most successful if I have painted an idea more than once.

I try to be organic in the development of each idea, rather than to establish a set method. This effort may result in style, for I feel that successful expression is style—style is an end, not a means. Always I try to be simple but inclusive. My conception of simplicity in expression is illustrated by Breughel. His paintings are easy to see, lucid through power of organization, unification, and relationship. His themes are complex, but never complicated. They are expressed in as direct and essential a manner as can be desired.

From the inception the picture is kept evolving in all its parts simultaneously. The sense of the whole governs the distribution of emphasis and subordination of less to more relevant detail. First the volume of space in which motifs are to exist is felt, next the major planes which will contain them. The motifs are painted into this volume with the simplest indications. The first necessity is to feel their proper relationships in space. The color is used broadly and felt as tone and space. There is a feeling of tension from surface space to depth and the volumes within their range are in a continual flux of adjustment, forward and backward, until a satisfying spatial relationship is established. Shapes, contours, and forms are then stated simply. The picture surface is completely covered, the major relationships, color areas, volumes, planes, linear and plastic patterns indicated. The development becomes a struggle between the emotional, intellectual limitations of the artist and the limitations of his medium and his ability to handle it. It is governed, I feel, by a sense, a focus of all the faculties at the command of the artist operating in harmonious integration. Spontaneous painting is our "sense" operating with
(Continued on page 153)



Before camouflage and after. ABOVE: Air photo of Area E, Fort Belvoir, Virginia. BELOW: Later air photo of approximately the same area after camouflage of four buildings. Such deception, military people believe, requires much more than the trained skill of artists. When camouflage was directed primarily to relatively fixed horizontal observation by humans, the talents of the painter were more nearly adequate to the job



CAMOUFLAGE AND THE ARTIST

BY MILTON S. FOX

CAMOUFLAGE IS A snare and a delusion; one is almost tempted to say that the artist had better forget about it. One is also tempted to add a homely bit in sympathy for men who are trying to fight a war: "For goodness' sake, stop badgering military and naval authorities in Washington. There are many other things which artists can do, or easily learn to do, even if they do not have the glamour appeal of camouflage."

The main qualifications which artists feel they can bring to camouflage work are a visual sensitivity, keen and quick in its discriminatory powers, a knowledge of color, texture, and modeling, imagination, and enthusiasm. But it may be suggested—and it is, often enough, by military people—that these qualities are equally useful in other respects: in the tasks of the sniper and the sharpshooter, for example, the pilot and the bombardier, the driver of the tank, and others.

That camouflage should fascinate the artist it is easy to understand; it fascinates everybody, apparently. There are probably few people who can resist the wonder of real cunning, the supreme play of wits; probably to the end of time crowds will gawk at brilliant artifice and sleight-of-hand. And when the stake in the game of wits and sleight-of-hand is life, the activity takes on an almost legendary character; it is exalted, is identified with innumerable conflicts in folklore and fancy, in which a lesser or a weaker force, or a frustrated or apparently doomed force, triumphs over its antagonist in a most unexpected manner, usually by more or less bizarre subterfuge. The Trojan horse is probably the most renowned instance; elsewhere Puss beats Ogre, Brer Rabbit foils the macabre plans of Brer Fox.

The whole concept of camouflage is intriguing. The very word suggests extravaganzas of trickery—the enemy, grim, ruthless, mad with the lust to kill, its giant machines grinding, clanking, swarming with the noise of a thousand fiends—and the whole business only to be confounded, brought to a halt, panting and spent, through the placing of some chicken wire, rubbish and old leaves.

But even at its most modest, camouflage is related to mischief, to playing tricks, and the youthful prankster, not completely dead in most adults, is more virulent perhaps in the artist. He is, after all, an artificer by trade; he plays tricks on vision. The painter, the illustrator, and the sculptor are all engaged in the creation of illusions; theirs is, very simply, the craft of illusion and deception. "All art," as Picasso has said, and as Paulhan did, too, "is a lie—*le mensonge de l'art*."

The customary "fine arts" practices and camouflage are in reality obverse and reverse of a similar practice: the former makes nothing look like something, while the latter, as Humpty-Dumpty might have said, makes something unlook like itself. It would seem, therefore, that the artist, merely by working in reverse, was singularly equipped to be the ideal camoufleur, and that with a minimum of specialized training. Actually this is far from the truth; so far that, in the long list of the special desiderata of an ideal training for modern camouflage, one wonders just what value to give to the abilities of the painter and the sculptor as developed by a traditional art school training.

This training, if it follows the familiar pattern, provides a great deal of drawing from the fixed nude, some action sketching, some loosely sketched-in landscape ventures, still life, portrait painting, design, and some familiarity with several media. The artist becomes acquainted with nature in her most generalized aspects. As a result of all this, his perception with regard to shapes, lines, surfaces, textures, and volumes has become much keener and more discriminating, and he has acquired techniques for the handling of such perceptual data. His sensitivity to color subtleties and distinctions has become more acute. He has probably become more sensitive to certain types of visual experience, as for example, "compositional" effects in nature—that suggestion of flow or continuity of line, or contour, across gaps of space, joining objects on the same plane,

or back into space; or the unifying, or disrupting, effects of color patches which are various parts of a landscape. He knows the tricks of linear perspective and scale in the rendering of the illusion of distance. There is also about the artist, as there is so often amongst craftsmen of all kinds, a certain resourcefulness, a predisposition to inventiveness, and these are invaluable to the camoufleur.

Even though this is quite inadequate as an inventory of the resources of the artist, it suggests in a general way some important aspects of these resources, and certain serious lacks in the equipment of the artist with reference to camouflage. A portrait painter is not, by virtue of his professional skill, a potential camoufleur; the man who paints red barns is much more limited and specialized than he may realize, despite the change of subject from a red barn in Vermont to one in Pennsylvania. The work of the landscape painter makes him more sensitive to nature's whims, let us say, yet to a large extent he is busy, not so much with the *effects of nature* as with the matter of manipulating medium and techniques to produce *landscape-like effects* of his own invention; and these may have more to do with the use of his materials than they do with his observation of nature. He seldom wants to make a mere recording of the objective "look" of nature.

Put it another way: how keen, perceptively, is the landscape painter before nature by comparison with the biologist, the arborist, the horticulturist? Do artists really care about the reflective incidence of grass? Can one tell from a group of landscape paintings, taken as they come, whether a given patch of green indicates "response" to corn, grass, or is merely an arbitrary green area for decorative or compositional purposes? As to clouds—how often is there a discriminating observation of the specific characteristics of different cloud forms, and these as related to atmospheric condition, time of day, time of year, and so on?

The point which is being argued here is not that artists feel free to transform sensory experience—for this is precisely their business—but that their training is one which deals only with certain very generalized qualities of the natural scene. These qualities are sifted somewhat through a sieve of personality qualities, molded and pushed around by technical propensities, and the residue has little enough to do with the scene before the painter. Since such things are not required of them, artists are not experts on the minutiae of nature; and *with the needs of camouflage in mind*, one may question whether their type of experience gives them much authority on the subject of natural appearances.

Another serious deficiency which must be mentioned is the limited variety of materials with which the average artist works. The Bauhaus type of art education is infinitely closer to what is needed here. The consequence of the usual artistic training is that all problems of illusion are referred to the same or similar recording substances, which are more or less standard—paint, clay, and so on, and the field of operation is almost always a flat plane seen close to. If one believes that the acquisition of skills is always in relation to some activity, the constant reference to the same type of material and the same sort of performance seriously limits the usefulness and flexibility of these skills.

When camouflage was directed primarily to relatively fixed horizontal observation by humans, the talents of the painter were more nearly adequate; yet even so, towards the end of World War I, concealment was already becoming fairly complex. One grants the vital necessity to the successful camoufleur of the abilities fostered by artistic training, but they are only a part of the story. Today there are some major differences in war-making which greatly change the character of the problem, both in the field and in rear areas. Amongst them may be mentioned the predominant part played by aircraft, both in offense and in observation; the greater use of mobility and speed; war of movement rather than war of position; warfare against cities and other large and open areas; improved methods for the detection of camouflage; the importance of guerilla warfare; world-wide dispersal of major theatres of battle. It should be apparent at once that the mere color treatment of a potential

(Continued on page 154)



AN EXHIBITION OF WOOD SCULPTURE AS SHOWN IN A GALLERY OF THE UTAH ART CENTER, SALT LAKE CITY. MANY SIMILAR CENTERS ALL OVER THE COUNTRY ARE THREATENED BY REMOVAL OF THE WPA ASSISTANCE WHICH MADE MOST OF THEM POSSIBLE.

ART IN THE MARKETPLACE

BY GLADYS HOBBS

A BURLY MAN, collar loosened and tie awry, tramped up the stairs of the Utah Art Center, ignored a reception line in his path and then, as though he must explain his strange, self-conscious presence, exclaimed half apologetically, to no one in particular, "I only came to see one painting. M'kid did it."

He spotted it immediately in a prominent place in the front gallery. The oil was an unimaginative piece, but capably done, a still life in monochromatic tones of tea pot and cup cakes. The man moved his head from side to side in a gesture of evaluation, stared at the painting a couple of minutes and then stamped out as resolutely as he had entered.

The amused reception line of state dignitaries, college art professors, founders, and bigwigs of the Associated Artists watched the "patron" depart and then turned back to their business of hand-shaking for the opening of the fortieth annual exhibit of the Utah State Institute of Fine Arts.

The painting which drew such parental approbation was one of two hundred entered in the non-jury show and seen by 8,000 persons during a three-week period ending in mid-March. The attendance is remarkable considering Salt Lake City's 150,000 population, but unremarkable in another sense since the three-year-old Center has had as many as 16,500 come to see a three-week exhibit.

The upsurge of interest by Utahans in "ort," as it is pronounced in the native tongue, can be traced to the Center and its staff, headed by a young University of Chicago graduate, Donald B. Goodall. They have contrived to make art less the *raison d'être* of the Thursday Home Culture Club and more a common cause.

Alec Miller, the English sculptor, came to Salt Lake City in March to lecture under the auspices of the Utah Chapter, American Institute of Architects. His subject was to have been "A Sculptor's View of History", but the preceding evening, a Sunday, when only galleries are open and no classes are held at the Center, he wandered in to find an entranced wood sculptor surreptitiously at work in one of the shops.

This artist, a week before, had spent thirty hours, without sleep and with only a few cups of coffee for sustenance, carving a large head of *The Christ* out of an old poplar stump. The statue now occupied a place in the fortieth annual.

It was enough to convince the visitor that wood sculpture should be the subject of his talk.

"I like this place; I like the spirit," Miller said later. "It's the most active art center I've seen."

He stayed over in Salt Lake an extra day, spending his time at the Center giving instruction, gratis, in the craft to which he was apprenticed in Scotland fifty years ago.

The first state in the Union to offer some subsidy for artistic expression, Utah's legislature in 1899 enacted a law creating the Utah State Institute of Fine Arts. It functioned modestly for many years, enjoying an appropriation of from \$200 to \$500 annually, necessarily confining its activities to the purchasing of a picture or two for a permanent collection. Still, in the nineties, the sum was not negligible when at the same time board and room at the state university cost only \$2.50 a week. However, only three years ago Utah possessed no central gallery, no professional symphony orchestra, no community art education program, and no art workshops. Today it has all of them and they all sprang from the Utah State Institute of Fine Arts and the Federal Art and Music Programs, WPA.

The Art Center was founded with the idea that culture should be part of daily living—that art in the marketplace loses that air of remoteness and luxury which often surrounds it in an atmosphere formalized and austere. Testimony of the worthiness of this policy is found in statistics showing 102,000 visitors at the Center during the first nineteen months of its operation, 25,000 more than attended major basketball and football games in the area during a twelve-month period. Total attendance for the three years has amounted to 327,200.

Until lately painters evolved slowly in this scantily populated far western state. Except for those pioneer artists who designed functional objects with an unconscious appreciation for the beautiful, only a few, unfearful of being regarded as impractical, exploited their talents. There was another reason for their backwardness: the overpowering quality of the Utah scene awes rather than inspires. Mountains are of tremendous scale and colors defy the palette.

The result has been a product of art imitative rather than creative. Balance has weighed heavier on the side of naturalistic draftsmanship and lighter in the realm of selection. Market possibilities have favored the opportunist, happy to let his oft-repeated paintings sink into the wall of obscurity.

The more venturesome of Utah's artist crop, preferring not to "blush unseen" in the desert, have gone to metropolitan centers and some of them to comparative fame and fortune. Among these are John Held, Jr., Mahonri Young, William Crawford, Cyrus Dalin, Herbert Palmer, and Dean Fausett, third prize winner at the 1941 Carnegie Annual.

Under tutorship at the Art Center, given opportunity for the

Below: PART OF AN EDUCATIONAL EXHIBIT CALLED "WHAT DO YOU SEE IN
PICTURE?" AS PRESENTED AT THE UTAH ART CENTER, SALT LAKE CITY.
Right: OBJECTS FROM THE UTAH INDIAN ART EXHIBITION AT THE UTAH
ART CENTER. LIVELY AND VARIED PRESENTATION HAS WON A BIG PUBLIC



first time to see work by contemporaries from other parts of the nation, given encouragement to produce, a place to show, and the possibility of placing their products in circulating exhibits, an earnest group of artists is growing up in Utah. Probably foremost among them is Henry N. Rasmusen, Art Center instructor, whose paintings lately have been shown in Chicago, New York, Washington, D. C., Denver, California, and South America. Lynn Fausett, elder brother of Dean, and Utah Murals project director, is producing regularly, placing his works in public buildings in several of the western states. He directed the work on the huge Barrier Canyon mural displayed in the Indian Art exhibition at the Museum of Modern Art, New York City.

Many of the new group have hornier hands than did their predecessors in the western art movement. One Kentucky mountain-bred agricultural worker came to the Center as a janitor, turned his wood whittling hobby into carving and at Christmas time sold more objects than did any other Utah artist. At first he turned out simple wood statues, most of them harsh-lined female figures. As he progressed his design became freer and better organized. The sculptor had one habit gallery designers found disconcerting. Upon completing a wood sculpture he hastily erected a pedestal and displayed his creation in the nearest gallery, without benefit of invitation, and regardless of the exhibit installed, but his persistence and skill eventually won him a one-man show.

Any sincere artist receives cordial treatment at the Center. Those with facile brushes, but little to say, receive less attention. The Thursday Home Culture Club threw up its collective hands at the painting of one Rousseauistic artist picturesquely named Francis Horspool.

This painter delighted in taking ancient photographs, enlarging them, and enhancing what he saw with color and imagination. The photograph gradually disappeared under the brush strokes. The gruff, erstwhile railroad fireman said the work developed sometimes without his assistance; that elves frequently meddled with his painting. They sprang up in unexpected places on the canvas. "If you look closely you'll find fairies in most of my paintings," Mr. Horspool explained in his notes.

Seldom was the canvas large enough to accommodate Mr. Horspool's fancies, but the problem was solved by continuing the painting to the edges of the frame. He added a mountain or two, a piece of sky, or a railroad, his favorite subject, in this manner.

Proud of his primitives, Mr. Horspool had little desire to sell them. His stock reply to the question, How much? was "\$1.50 per square inch." One prospective buyer discovered that through this unique rate-making, Horspool's larger canvases would cost \$1,500. "Why I can buy a Renoir for that!" he exclaimed.

"Go buy one of his then," the painter replied, disdainfully. "My paintings cost \$1.50 per square inch."

While one or more of its four galleries always houses material of local interest, the Center has exhibited master works ranging from early Renaissance productions to the important European schools of this century. Nor have the displays been confined to sculpture and painting. Annually, the Center cooperates with Utah architects in showing late housing and city planning designs. Industrial arts and crafts, for the first time in Utah, have found exhibition space in the four-story structure on South State Street.

The heritage of pioneer Mormon culture has been depicted in displays and so, also, was attention given to the work of those earliest Utah settlers—the basketmaker tribesmen.

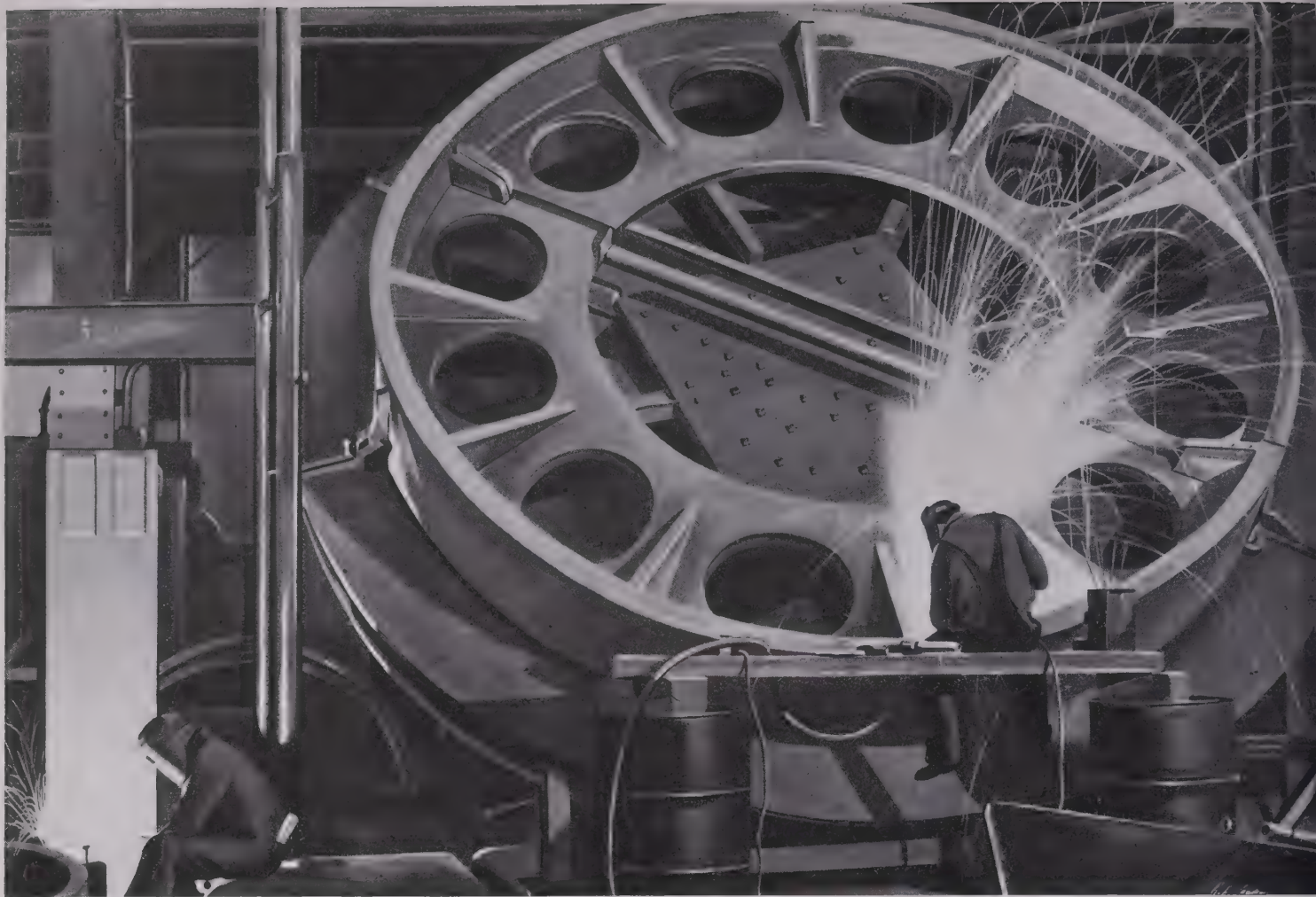
Furniture and household objects built by the settlers of 1847 and the decade that followed and collected by the Daughters of Utah Pioneers, formed one exhibit. Another was devoted to the history and architecture of the famous old Salt Lake Theatre, built by Brigham Young and where chicken served in lieu of cash at the box office. Paintings and photographs of interior and exterior were hung along with caricatures and cartoons depicting anecdotes in the theatre's history. One of these related the story of a stagehand who hung himself in the flies because of his unrequited love for an actress and thereafter haunted his earthly co-workers and the men who followed them. Old handbills advertising "The laughable farce, 'The Swiss Girl' or 'Why Don't She Marry'" were discovered by researchers and placed in the show.

Of the fifty-four exhibitions installed during the first two years of operation, thirty-seven per cent were modern and the rest were educational or contained conservative paintings and sculpture. The average cost of displays was five mills a day for each unit shown. A very modest figure.

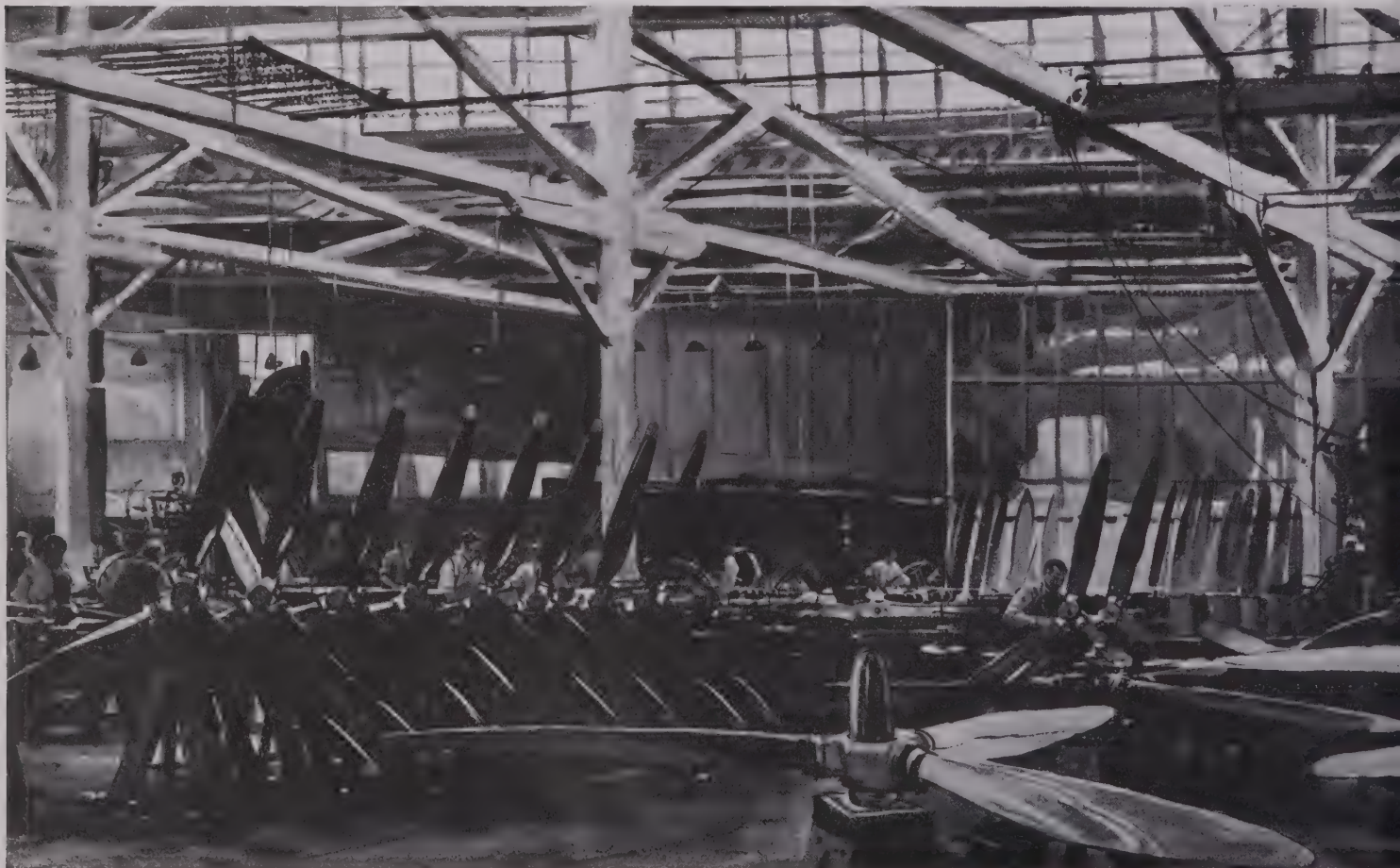
Besides its exhibition program, the Utah Art Center conducts classes in sculpture, metal crafts, design and color, art appreciation, painting, for beginners and advanced students, in oil and water color, life drawing and textile design, all for adults. Children are instructed in painting, design and crafts, modeling, drawing, marionette and puppet making, and children's theater. Cumulative attendance at these classes and lectures has been 111,700 for the three years.

At first hostile because Mr. Goodall brought in "these crazy modern things" and thought a well-designed electric toaster had as much place in an art gallery as a still life painting, the Thursday Home Culture Club, along with others, has, of late, come to accept the downtown gallery as a worthwhile institution.

The gaily painted walls, the pleasant sound of busy people, the enthusiasm of the artists as they experiment with color, and the little Filipino who dashes through the galleries, shouting "That stinks" or "That's not bad," are evidence that art is becoming part of living in Utah and is not merely the outlet of a simian urge to collect.



ABOVE: Richard Jansen's water color made at Allis Chalmers plant, Milwaukee, shows arc welding on a driving gear before teeth are machined.
 BELOW: Ogden Pleissner: Final assembly of Curtis-Wright propellers. Mr. Pleissner visited plants in New Jersey, Connecticut, and Pennsylvania



ALL PHOTOS COURTESY OEM AND SECTION OF FINE ART

VISUAL HISTORY—1942

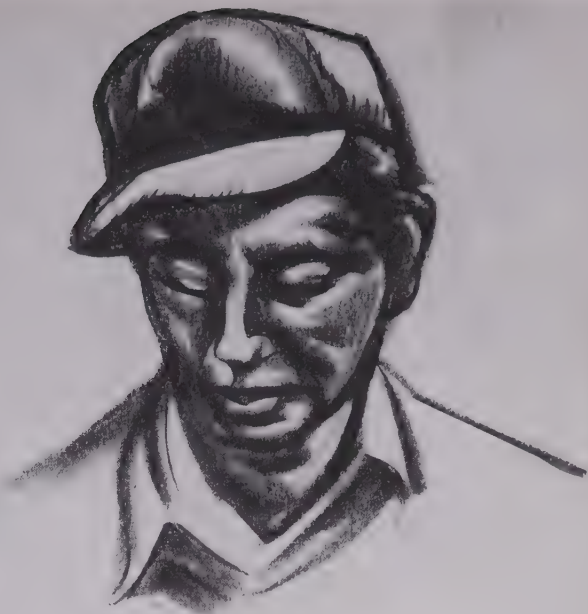
IN DECEMBER THE Office for Emergency Management called on American artists to contribute their skill to the war effort in two ways. First, a national competition, open to all, was conducted by the Section of Fine Arts. Artists were asked to record defense and war activities of a kind observable without special permission. The success of their effort was reported last month. The second phase of the program was the appointment of eight qualified artists, recommended by the Section of Fine Arts, to record restricted aspects of the industrial and military war scene under Army and Navy supervision. Last month we were able to list them and, fortunately, to reproduce one or two of their pictures. One of these was a drawing by George Harding whose subsequent work has not yet been cleared by Navy officials. This issue carries reproductions by the rest of the seven, six of them on these four pages (and the cover), and one, by David Fredenthal, with his own article.

Their drawings and water colors give the best testimony of these artists' vigor and resourcefulness. It is good to see their spirited account of work done and work in process. The importance of their record for today is no less great than its future meaning. When all of it can be made public without fear of aiding the enemy, our children will be able to see, in a detail denied us, a visual history of the momentous year, 1942. And they may then marvel at how the big, impossible production job was carried through.

No better archive could exist than this vital exposition by artists. Makers themselves, they can shrewdly grasp the import of what others are making. They set down its power and urgency with a sure understanding that renders it comprehensible to all of us.

A selection of work by these artists has been made into an exhibition for national circulation which began its tour at the National Gallery in March. For the most part the pictures were made on the scene by artists eager to take advantage of the official open sesame. Of the eight only Reginald Marsh was satisfied to gather material in accustomed haunts. He is represented by sketches of soldiers and sailors on leave around New York. Encountered in the products of the others, notably Howard Cook, Mitchell Jamieson, and Carlos Lopez, is the strengthened technical accomplishment which often follows the energetic pursuit of a new direction.

TOP: Howard Cook: *Ship Rigger*, Newport News Shipbuilding & Dry Dock Company. Drawing. RIGHT: Reginald Marsh: *Theatre Tickets*. Drawing. BELOW: Carlos Lopez: *Tank Arsenal Proving Grounds*, Detroit. Water color. "This was a cow pasture when the war started, but no grass will grow here until it's over," says Lopez. Note tanks going through woods





Two water colors by Mitchell Jamieson. ABOVE: Union Station Concourse, Washington. BELOW: Tail Assembly. Mr. Jamieson visited the Glenn Martin plant at Baltimore. This picture shows a section of the tail being lifted into place. The rear gunner's cockpit is incomplete; only the rudder part of the tail is painted. Besides the Martin plant, Mr. Jamieson has worked in the U. S. Navy Recruiting Station and the Washington Navy Yard





ABOVE: Carlos Lopez: Detroit Institute of Arts and Army truck convoy. The Institute is dedicated by the people of Detroit "to the Knowledge and Enjoyment of Art . . . and Life and Liberty. . ." Also dedicated by the people of Detroit are the trucks. BELOW: Howard Cook. Two Destroyers. Mr. Cook has been to the Navy Yards at Newport News and Norfolk, Virginia as well as the Newport News Shipbuilding & Dry Dock Company





FREE STANDING STAIR FROM MONTMORENCI, NEAR WARRENTON, WARREN COUNTY, NORTH CAROLINA. MONTMORENCI WAS BUILT IN 1825. IT HAS BEEN DESTROYED BUT SOME OF THE INTERIORS ARE NOW RESTORED IN PRIVATE COLLECTIONS. THIS RECONSTRUCTION IS BY THOMAS T. WATERMAN, CO-AUTHOR WITH FRANCES BENJAMIN JOHNSTON OF "THE EARLY ARCHITECTURE OF NORTH CAROLINA" REVIEWED ON THE OPPOSITE PAGE



LANTERNS OF THE HOME
MORAVIAN CHURCH, BETH-
ANIA, FORSYTH COUNTY,
NORTH CAROLINA. REPRO-
DUCED IN THE BOOK BY
WATERMAN AND JOHNSTON

Below:

LOG MEAT HOUSE, PLEAS-
ANT VALLEY PLANTATION,
NEAR MORGANTON, BURKE
COUNTY, NORTH CAROLINA.
REPRODUCED IN THE BOOK
REVIEWED ON THIS PAGE

NORTH CAROLINA'S ARCHITECTURE

A GOOD START has been made in the necessary survey of our early architectural heritage that must precede its final synthesis and appraisal. To the recent work of the Historic American Buildings Survey, and the rather detailed framework provided by the architectural section of the Federal Writers Project, is being added a series of monographs that further document the long, immensely varied and highly detailed chronicle of our history in stone, brick and wood. One of the most sumptuous studies of this character, the present historical survey of North Carolina's pre-Civil War architecture,* will have a recognized value far beyond the boundaries of that state in every place where serious students of architectural history are at work. Its contributions to fact and method are of outstanding importance.

One can hardly agree with Miss Johnston and Mr. Waterman in their assertion that "the research was all pioneering in an unexplored field where there was no precedent to follow." The best evidence to the contrary may be found in the fact that while some new detail and much familiar matter is lavishly presented in their study, this detail does not support any new conclusions so much as the findings of previous students, notably Professor Louise Hall of Duke University. In fact, the appearance of familiar and well-considered phrases, echoing previous writers on this subject, give positive proof of the indebtedness of the authors to other scholars. Research of this character is not a brilliant individual exploit, but a cooperative endeavor in which the courtesies of scholarship express the mutual indebtedness of fellow workers. Had this interdependence been understood at the outset the general form of this study, as well as its details, might have assumed a different form.

* *The Early Architecture of North Carolina.* By Frances Benjamin Johnston and Thomas Tileston Waterman. University of North Carolina Press, Chapel Hill, 1941. \$10.00.



The framework of the study is simple. Following some speculations on the nature of building at Roanoke (1584), we progress beyond the barrier islands to the early settlements along the mainland. Some further evidence is produced to show the uncertainty of the log cabin legend in our early architectural history, and a few fine examples of superb craftsmanship are given which date from the middle of the eighteenth century. The most interesting chapter, and the one which contains the most new material handled with the smoothest authority, is that devoted to the buildings in Edenton, New Bern, and the "lost provinces" north of Albemarle Sound that were more closely related to Virginia than they were to the rest of North Carolina. In this area are focussed most of the historical problems and most of the important ideas with which the authors deal. To sketch the frontier settlement and concomitant building the book next goes West, and there is a very interesting and thought-provoking chapter on the settlement of the Piedmont, and particu-

(Continued on page 160)



Winslow Homer: Sunday in Virginia. Oil. Lent by the Cincinnati Art Museum to Howard University's anniversary exhibition of the Negro in Art

NEWS AND COMMENT

War and Museums

AMERICAN ART MUSEUMS, like other instruments of our cultural life, are bound to be buffeted by the tides of war. All are subject to forces beyond their control; each now depends to an unprecedented degree on the nature of the support it has won at home. Hardly any two museums are run alike, a fact which made general remarks perilous in peace time. But events have no regard these days for nice distinctions and it is plain that our art museums face a common threat. Already events give ground for sobering conjecture.

Take, for example, the Milwaukee Art Institute. As this is written its contract with the City, which has provided \$400,000 of financial aid in the past twenty years, is apparently about to be cancelled. The City's share of support has never been less than 60% of the Institute's income budget; last year the proportion, highest ever, was 75.7%. In this case the drop in private support was possibly due to lack of a director and consequent failure in services to the Milwaukee public. Although the sounder inner condition of other museums may lessen or delay the shock, it is certain to be felt everywhere. For that reason Milwaukee is being watched with anxious eyes.

Last November when the Institute upped its request for funds from the usual twenty thousand to fifty thousand dollars for the coming year the Common Council declined to act. Instead the

city fathers called for facts and requested the Municipal Reference Library to make a survey of the "activities, management, financial support, degree of public and private control" of art museums in the country's thirty largest cities.

The report was submitted to the Council on February 20 whereupon the sum of \$5,000 was voted to carry the Institute up to April 1 when the contract expires unless renewed. Under the contract the City has had the right to cancel it at any time since 1932. It looks as if, instead of getting more, the Institute will get less help from the public treasury.

Whatever the outcome, the Council's procedure seems to be exemplary. The survey provides the basis for intelligent action at a time when all cities must weigh the extent of aid to their museums. Anyone concerned with these problems should send twenty-five cents for a mimeographed copy of the survey to the Municipal Reference Library, City Hall, Milwaukee, Wisconsin. Those who do so will find the report thorough and objective. This is in line with the Library's declared function as a fact-finding agency. It takes no stand for or against a particular issue; it is unswayed by the local situation.

Pondering these facts in the context of the world today leads to no happy conclusion. The plight of the museums chiefly dependent on city governments is only a shade darker than the plight of institutions chiefly supported—in the past—by private means. How much longer can private means carry the load? And when they fail, to what extent can municipal governments, struggling with war-time burdens, take it over? Can the states or the federal government be expected to step in? Income from endowments and

private contributions has begun to diminish; governments have more pressing obligations. The museums as we have known them will not survive; if they are to come through in any shape at all they will have to undergo drastic economic reorganization.

One of the first steps in a radical revision must be an utterly serious reevaluation of collections so that only the irreplaceable good and the undoubted best will take up precious bombproof storage space. Heartrending cuts in staff have to be made. All but the activities essential to emergency operation have to be abandoned. Tiers of galleries and whole wings must be closed to save light, heat, and wages for guards. This is a lot to ask of a group of institutions which has too often leaned on dollar-value of possessions and architectural grandiloquence to impress the public. But the living value of America's art museums is already being measured by the determination and adaptability with which they can accomplish one or all of these economies and still play a vigorous, enspiriting part in the affairs of the community.

Many of them will discover in this, the hardest way, what can be done in very little space and with sharply restricted facilities. The Honolulu Academy of Arts carries on a full list of activities with all programs "subject to permission from military authorities." Every day at noon a public phonograph concert of classics and moderns is put on. The Honolulu Art Society's first aid class is held there once a week. In March the first exhibition to get to the islands from the mainland since Pearl Harbor arrived—textiles by Scalamandré. For three months the Hawaiians had done very well with what they had. Many mainland museums will be able to use similar ingenuity and they will probably have to, bombs or no bombs, for purely financial reasons.

It is encouraging to remember that every museum that merits survival has a staunch public, composed of artists and like-minded people, which knows very well what we are fighting for, and has also long known what sacrifices mean. This part of the public will stand by and will help keep museums going, if not with the money it does not have, then with its brains and hands. Of course, those museums which have misread the writing on the wall and tried to woo a larger, less devoted public with extraneous tricks of showmanship, and those museums which remain even now sealed in dusty indifference to any public obligation will be the first to suffer.

Milwaukee has its own example of what can be done with very little wherewithal in the Layton Art Gallery and school. It is smaller and less prepossessing than the Institute, but thanks to the energy and character of its director, Miss Charlotte Partridge, is a real influence in the creative life of the city and the state. The real success of an undertaking depends on something much more important than the size of the budget, the amount of costly building material, or even the scope of the collections. It depends on the quality of people.

Irrespective of whether a museum has been privately or publicly financed, or will be from now on, it is the attitude of service that counts. The warmth of its public relationships, the standards of its scholarship, its sense of life and of the world, are what make it survive adversity and flourish in days of peace. In a statement published in the February *Bulletin* of the Cleveland Museum of Art and quoted in the Milwaukee Municipal Library's survey these qualities are explicit. We print excerpts below:

"Our national emergency calls for subordination of all other interests to military and industrial effort. The museum willingly recognizes the priority of every means of strengthening and speeding that effort. Whatever it possesses in the way of resources, buildings or personnel is, of course, at the disposal of government authorities. Whatever in its peacetime activities might compete with utmost military efficiency is unhesitatingly put aside for a better day.

"At the same time, it would be no genuine service to neglect or weaken our peace-time institutions before specific need arises. Art is among the ideal values, which we fight to preserve—not the material objects alone, but the right to free artistic creation and interpretation. . . .

"Museums have a contribution to make in the present crisis—mainly through building public morale. . . . The British have



Thomas Eakins: H. O. Tanner. Oil, about 1900. Lent by Mrs. Louis F. Hyde to the anniversary exhibition now at the Howard University Art Gallery

reopened damaged museum buildings as often as possible, in response to public demand. . . .

"Museums are now engaged in many practical activities, such as cultural interchange with Latin America, civilian defense education, exhibits for camps, and research on the use of art in war. New ways may be found to use the special facilities which museums possess, such as spreading public information through visual exhibits.

"In the meantime, museums will continue to perform their basic task as custodians of a valuable element in our cultural heritage. They await further word from those in authority, on other public services to be undertaken."

POSTSCRIPT: On March 17 the City of Milwaukee's Board of Estimates decided officially to recommend to the Common Council that the existing contract with the Milwaukee Art Institute be terminated as of its expiration date, April 2, 1942.

Two Million a Year

NO SUCH PREDICAMENT as that confronting museums less well provided for seems to face the National Gallery of Art, Washington. Before the end of its first year of operation as a national institution the two-millionth visitor was counted at its doors. Average week-day attendance has been over five thousand. On more than one Sunday afternoon, with the Gallery open only from one to five, twenty-three thousand citizen sight-seers have thronged its marble halls and endless exhibition rooms.

The Negro in Art

IN THE MIDDLE of March the Howard University art department was host to a regional conference of the College Art Association. This event marked the seventy-fifth anniversary of the founding of Howard. It also marked the thirty-seventh in Howard's teaching of art, which began in 1905, and the success of the Howard Art Gallery, founded in 1927, which was given long-deserved new quarters in the library building last December.

LEFT: Abbott Pattison: Kneeling Women. Bronze. Awarded Logan medal and \$500 at the Art Institute of Chicago's local show. BELOW: Raymond Breinin: Harlequin Horsemen. Winner of the Eisendrath award of \$100 at the Art Institute of Chicago. Other prize winners at the Chicago and Vicinity Exhibition are: Salcia Bahnc, Oscar Van Young, Copeland C. Burg, Eugene A. Montgomery, Laura Van Pappelendam, Felix Ruvolo, Hedvig Kuhne, and Maurice Ritman. All awards were made by the jury consisting of Ernest Fiene and Peppino Mangravite, painters, and Alfeo Faggi, sculptor, except that won by Eugene Montgomery, which is given by the Municipal Art League. Of the ten winners this year only Miss Van Pappelendam, Messrs. Burg, Breinin, and Ritman had taken prizes there in previous exhibitions



RIGHT: Karl Zerbe: *The Storm*. Purchased by the Virginia Museum of Fine Arts, Richmond, on recommendation of the jury, from the museum's biennial showing of American painting. Zerbe's picture also was awarded the Payne medal. Cash prizes are not given at Richmond; instead the museum selects pictures from those recommended by the jury. This year, besides the Zerbe, the paintings purchased are: *Old House and Elm Trees* by Charles Burchfield, *Torso with Green Earrings* by Bernard Karfiol, *Young Girl* by Theodore C. Polos. Other pictures recommended: *New Orleans Landscape* by Briggs Dyer, *Shanah* by Philip Guston, *The Alarm Clock* by Zygmund Menkes, *The Revival* by Adams W. Garrett, *Brickyards Along the Hudson*, by Judson Smith, and *Window Shopping* by Raphael Soyer. Members of the jury were: Henry Mattson (Chairman), Francis Chapin, Lamar Dodd, Jerry Farnsworth, and Fletcher Martin



The conference considered "Art in the University, the Teachers College and the Secondary School" and heard many notable speakers, Negro and white, in the process.

The Gallery did its full share in the anniversary celebration by presenting a noteworthy exhibition of paintings: the Negro as a Subject in American Art. The catalogue introduction was written by Charles Seymour, Jr., of the National Gallery of Art. Excerpts follow:

"The taste and energy to which is due the successful launching of the exhibition have been responsible for more than the mere assembly of an assortment of fine paintings. Around the central theme . . . revolves an extraordinary number of lively variations in artistic vision, emotion, and treatment. . . .

"Earliest in date is the famous *Portrait of Charles Calvert*, with his engaging Negro slave in attendance in full livery, painted by John Hesselius in 1761. . . . The general type of double portrait including both young master and his dark complexioned little servant and companion, is not original with Hesselius. In this painting the artist appears to have harked back to a composition of some fifty years previous to a portrait by Justus Engelhardt Kühn of Henry Darnall III, now owned by the Maryland Historical Society. . . .

"Still in the Colonial period . . . is the next oldest picture, John Trumbull's sketch for a portion of his *Battle of Bunker's Hill* lent by the Yale University Gallery. Painted in retrospect about 1785, Trumbull's sketch of Lieutenant Grosvenor accompanied by a Negro carrying a musket is none the less forceful and lively in its expert, flowing brush work, luminous glazing, and intense color. . . . We have here . . . an early record of Negro participation in the military tradition of the nation, a fact which purely artistic considerations should not be allowed to obscure.

"Beyond the Colonial and Early Republican periods, when American art was distinctly the handmaiden of portraiture, there emerges on the one hand a school of landscape and on the other a school of genre. Into genre scenes of American life chosen for picturesque or for sentimental appeal there was more room than ever before for the portrayal and depiction of the Negro. Such certainly was the *raison d'être* of William Sydney Mount's celebrated *The Bone*



Briggs Dyer: *New Orleans Landscape*. Recommended by the jury for purchase from the Virginia Museum's third biennial of American painting

Player, one of the artist's largest-scale figures. . . . The date of the painting is 1856. This musical ambient into which the American Negro was generally fitted by genre painters of the period is [also] fully reflected by Eastman Johnson's *Old Kentucky Home* dated only three years later than *The Bone Player*. . . .

"Perhaps the finest paintings in the entire exhibition were painted immediately after the hey-day of mid-nineteenth-century genre and after the Emancipation Proclamation had changed the Negro's political status. These are the two sombre, but extraordinarily rich and coloristic, canvases by Winslow Homer: *Sunday in Virginia* and *The Visit of the Mistress*. . . . Homer painted these scenes just after a visit to Virginia, and while they may be classed as genre, they reveal a search for monumentality, and for expression



Two Chilean artists whose work is included in the current exhibition at the Toledo Museum of Art. LEFT: Gregorio de la Fuente, painter and muralist. RIGHT: José Perotti, sculptor painter, Director of the School of Applied Arts, Santiago. Sr. Perotti is traveling here with the exhibit.

of emotional states through the suggestion of pose or gesture, which American artists had not sensed before him. The deep quiet and dignity which fills these small canvases are the marks of a great and original painter and poet.

"Much the same dignity is present in Eakins' sober portrait of Henry O. Tanner, the Negro artist and pupil of Eakins, painted about 1900. . . .

"After 1900, and up to our own day, American painting became infinitely various. Compare Henri's dark *Willie Gee* lent by the Newark Museum with Herman Maril's bright, clean *Negro Youth*. This is not merely the difference between a generation of artists. It is also a symptom of our age's willingness to experiment and its desire also for marked unmistakable individuality of expression. Strong color, telling patterns, feeling for paint-textures are, to be sure, fairly constant factors. But within these rather broad limits it is possible to pick out a wide variety of interpretations of American life, in this instance specifically of the American Negro. Almost every current of contemporary art is represented. . . .

"In all this variety, especially in the painting since 1900, the central theme provides a constant steadying and organizing element. No surer indication of inherent interest in human as well as purely topical affairs could be chosen. And in this respect it is revealing to compare and study our contemporary artists on a basis which may be extended clear back, through Eakins and Homer, to Trumbull and John Hesselius."

The exhibition remains on view through April 12.

Santiago to Toledo, Ohio

LAST SUMMER WORD got around that the Blake-More Godwins of the Toledo, Ohio, Museum of Art were going to Chile with the blessing of the Coordinator of Inter-American Affairs to assemble an exhibition of Chilean art for display in the United States. For several months no information was forthcoming, on request or otherwise.

The reason was that the one hundred and fifty paintings and sculptures by sixty-three Chileans were on their way, and their voyage was becoming progressively perilous.

And then safe arrival in a United States port was announced and the formal opening at the Toledo Museum was set for March 25. On that occasion a proper array of notables was present. The Chilean Ambassador, Sr. Don Rodolfo Michels, headed the list, but also present were Sr. Domingo Santa Cruz, Dean of the Faculty of Fine Arts of the University of Chile; John E. Abbott, Chairman, Art Committee, Office of the Coordinator of Inter-American Affairs; and Sr. José Perotti, Director of the School of Applied Arts of the University of Chile. Sr. Perotti is the official Chilean representative who accompanied the exhibition from Santiago and will travel with it as it tours other United States museums.

The exhibition was prepared and sent to the United States by the Ministry of Education of Chile and is sponsored in this country by the Toledo Museum of Art in collaboration with the Coordinator of Inter-American Affairs. The objects in the show were selected by a jury of artists last November. Blake-More Godwin, and Molly O. Godwin, dean of the museum's school, sat with the jury.

One publicity release from Toledo reveals that "Chile is outstanding in the promotion of its artists. A recent law requires that ten per cent of all building construction costs be devoted to sculpture and decorative art. Two Chilean cities, Chillan and Concepción, destroyed by earthquake in 1939, are being rebuilt according to the design of Chilean artists, and virtually all of Chile's artists are at work on different phases of the construction."

Those who saw the first comprehensive exhibition of work by Argentine painters, sculptors, and print makers at the Virginia Museum of Fine Arts in 1940 or the smaller selection from it circulated for two years by The American Federation of Arts, will be doubly eager to see the Chilean work. Far from being odious, comparisons are enlightening. There is no doubt that the North Ameri-

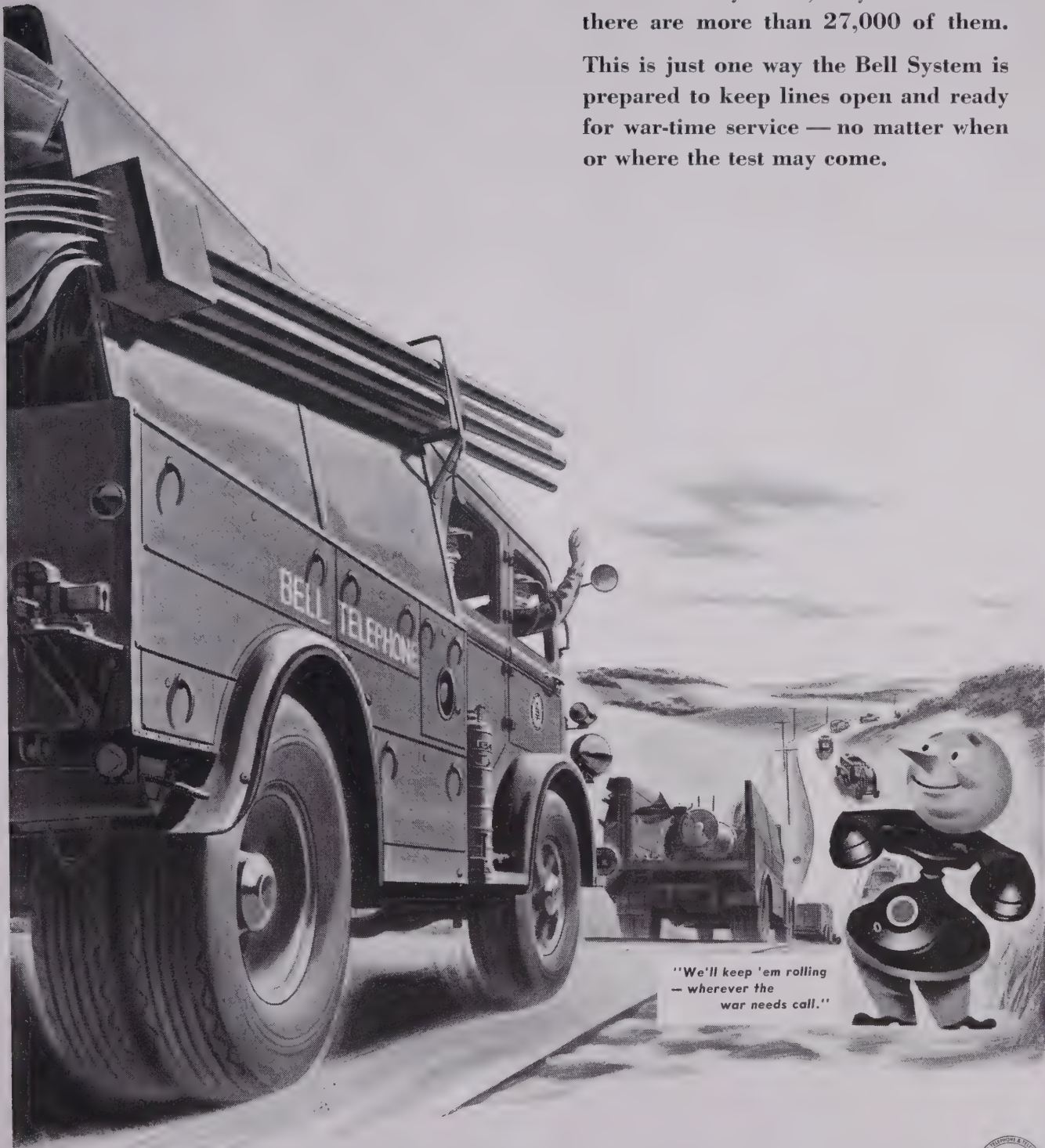
(Continued on page 152)

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Contest of heroes with lions and a water buffalo. Impression from a cylinder seal of the Accad period, 2425-2245 B.C. At the Walters Gallery

NEWS AND COMMENT

(Continued from page 150)

can desire to know about South Americans is stronger now than it ever was before.

One Man's Meat

THERE'S NO DENYING that it is as much the function of art to open eyes and prompt discussion as to give visual pleasure, however satisfying that may be. Any exhibition which calls forth lively reactions, pro and con, has proved its mettle in a certain, genuine, fashion. One such show, comprised of thirty-three paintings by members of An American Group, is now being circulated by The American Federation of Arts. It is the third selection, made by the artists themselves, to travel under the Federation's banner. Comments received leave no doubt of the provocative quality of the work.

For example, Frank Baisden of the University of Chattanooga in Tennessee is specific in his complaint: "I must confess disappointment in the group: its sordid uniformity is discouraging. 'Socially conscious' subject matter has reached epidemic proportions, it seems, and is often merely a form of affectation. . . . I am not making a plea for romanticism, you understand—but since my responsibility is to justify the paintings (within their chosen scope) it is a difficult assignment. Miss Doris Lee's romantic landscape [*Landscape with Fisherman*] has about as much immediacy as a Currier & Ives print; the Kuniyoshi still life [*Three Peaches*] is a decadent hangover from the School of Paris; *Illinois Camp Meeting* [by Edward Laning] is a vitiated document, without even the vigor of sarcasm. . . . I suppose this show reveals something of the present state of American painting—but it is not a very heartening revelation."

A hundred miles North, at Maryville College, Maryville, Tennessee, Virginia R. Purington of the Baker Memorial Art Galleries reported the same show was a great success: "It was the best show we ever had," she wrote. "The attendance was excellent. . . . Re-

actions, comments, and discussions were indicative of a greatly enlivened interest in art. The results were most gratifying. . . ."

Also enthusiastic was Edwin C. Rust, head of the Williams and Mary art department Williamsburg, Virginia. He writes: ". . . It really makes a handsome show, and everyone is excited about it. . . . I can understand that it has been called a dreary show. It is somber in color and subjectmatter. Some of the things are disappointing to me; the Gropper and Billings are not their best, I think. Yet others are awfully fine, particularly the two Soyers, the Kuniyoshi, the Karl Fortess and the Doris Lee. I like the Lozowick in design and color, but maybe that's a sculptor's reaction rather than a painter's, because our painters here are not so enthusiastic. I think the Arnold Blanch is good too. . . . Altogether it's a swell show, and I can't tell you how pleased I am to have it. Mr. Thorne is finding it most valuable for his class in modern painting, and all the students are enjoying it. . . ."

Sign and Seal

A FEW YEARS back the Walters Art Gallery, Baltimore, assembled some of its finest objects in a single room. They were all pieces so small that the skill of their craftsmanship and their appeal were lost on all but a very few visitors. To show other people what they had been missing each object was also shown in a fine enlarged photograph. This drew attention to the quality of minute details. Until April 30 the Walters is adapting this display technique to another exhibition of objects hard to see—ancient Near-Eastern cylinder seals. Dr. Edith Porada has kindly provided us with the following note which places them in the tides of time:

"Ancient Near-Eastern art has so far held little popular appeal. It is chiefly known by the rigid reliefs of the Assyrian monarchs or by the early statues discovered in recent excavations. The latter are more akin to modern art, with its accentuated essentials, than to the products of the classical tradition of the Renaissance. Only if and when the break with this 'classical tradition' is complete, will this phase of Mesopotamian art be widely accepted.

"The great variety of style and conception, however, which came and went in this development stretching over almost three thousand years (from the later fourth millennium to the fourth century B.C.)

is not to be found in the monumental works but in the unbroken chain of cylinder seals, the products of glyptic art. Compared to this extensive material, the larger monuments are but isolated landmarks often dependent for their inspiration on the new motifs and styles evolved by the engravers of seal-stones, who, being less hampered by tradition and lack of technical skill, showed greater freedom in their work.

"Sign and Seal, the current exhibition of cylinder seals at the Walters Art Gallery, is based on enlargements made from impressions of the seal designs. The minute detail with which the design is executed on these stones compels us to conclude that the eyes of their creators were adapted like magnifying lenses to their work and that the designs were conceived by them as monumental reliefs."

THE LIFE I KNOW

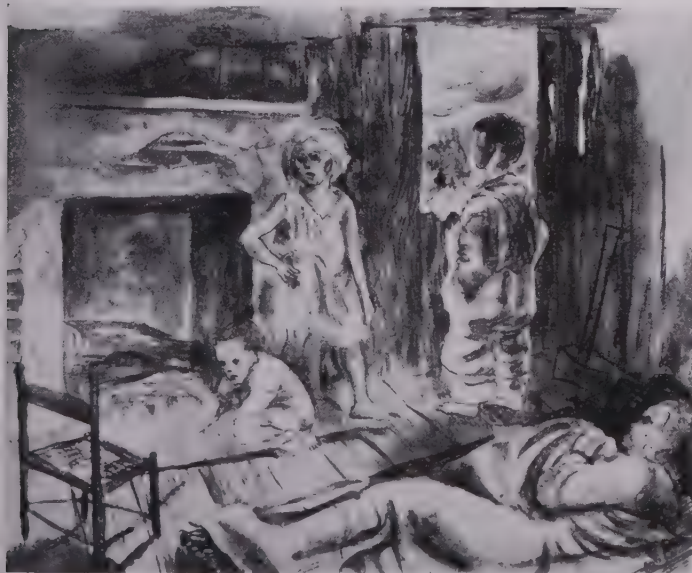
(Continued from page 135)

the power and speed of impulse. When the picture arrives at the final point of balance of all the elements involved and nothing can be added or subtracted, it is finished.

There is another struggle involved, between the artist's emotion about his subject and his plastic consideration of craft. When the emotions win, the result is weakly constructed and sentimental. When the intellect of craft wins, something cold and mechanical emerges. The picture is successful if both have been integrated and realized in union. Then the picture can speak as a whole from the first impact, without obtrusion by the means, brilliant as they may be. But if this union is not effected the result is like a voice in monotone, reciting a moving passage of a great poem.

These beliefs govern my work to the extent of my present capacity to realize them. When I have realized even a degree of my intention, I am happy and go on striving to increase the degree in each succeeding effort.

WORK, OF COURSE, speaks for itself. No matter with what conscious rationalizations an artist or his critics may surround his work, results are what count. If the work is alive and compelling, the artist has succeeded even though it has faults. To each artist life must provide the great propelling force. Smelted in his consciousness and externalized through feeling, craft, and intellect, the chaotic and fragmentary may attain order, form, and meaning. For the artist to feed too much on the product of other men's



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findings is like living on over-refined foods. He is likely to suffer from spiritual scurvy.

I believe the important subject of art to be Man. Artists of all times and places have played endless variations on this major theme. The creative spirit—the impulse to express, order, and build is the most ancient and central of human motivations. It is reborn in each artist as a personal impulsion, but is greater than he is, being the product of the cumulative cultivation of centuries. This is true of the language and media of art also, yet each successful master has spoken in the idiom of his time and in terms of his own environment and personality.

Whatever his medium, the artist is an instrument for the distillation of the essence of life. The excellence of his functioning depends on how well he is attuned, in all his faculties, to his specific life, what his roots are and the direction of his growth. The great artists of the past have given us visions and interpreted the meanings of life. They have given us things to live up to and be responsible for. That is why I feel that irresponsible rebellion against the work of preceding masters is like an attempt to cultivate a plant by cutting away its roots.

This is not a protest against new forms or a new art. Originality and new art forms arise from the perception and realization of new forms in life itself, and from an expanding consciousness of the dynamic in life. When this is accomplished in work all that follows will be helped to greater realization by it.

Therefore, all artificial attempts to generate a school of painting through system, formula, manifesto, chauvinism, or whatever, are misguided. If an artist, living beneath the American sky, walking the American earth, drawing his physical, emotional, mental, and spiritual sustenance from the society of his fellows, united by the ideal of a free and responsible humanity, is fully attuned to his direct experience, his work will be American. The important thing is that the work be vital, sincere, and successfully realized. When we have successful work, the causes of which have been indigenous, we will have an American painting that needs no theoretical props to sustain and explain it. Good work will speak for itself.

CAMOUFLAGE AND THE ARTIST

(Continued from page 137)

target, or even the alteration of its apparent shape, will not always be sufficient; in some instances these procedures would even be useless and silly. The fact is that although the science, or art, of camouflage is still young, there is a considerable range of concealment techniques.

Lumping together both military and civilian aspects, the camouflage fleur has, in addition to the forms of deception already mentioned—color and pattern treatment, shape and mass disruption—other possibilities such as imitation structures and garnishes, dummy constructions, planting, the use of smoke and fog blankets, black out, light barrages, false fires, and many forms of what may be called surrogate structures or inventions. Military camouflage also includes misleading activities and clues to activity, noise and other considerations. The actual amount of artistic talent or artistic judgment which goes into such practices would seem to be very small.

A list of desiderata in the training of the camouflageur would include at least something from each of the following:

1. Thorough study of protective concealment in nature.
2. Sensitive and trained perceptions (to note qualities of color, texture, shape, setting, distance, etc.)
3. Study of the behavior of light.
4. Optics (optical illusions, psychology of vision, visual acuity, etc.)
5. The scope of camouflage problems,
 - a) Aircraft (above, below, day, night, environment, speed, etc.)

(Continued on page 156)

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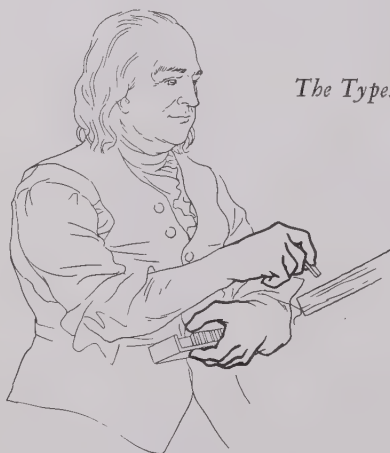
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(Continued from page 154)

- b) Ships and naval uses.
- c) Land military uses (for all types of service)
- d) Civilian needs.
6. The "language" of camouflage: what sort of treatment will simulate what original situation; how to produce the illusion of movement; how to deceive as to direction of movement; etc.
7. Some skill in construction (so that camouflage installations will not be blown down, broken down by rain, etc.)
8. Photography; the relation of photography to camouflage work
9. Ability to read aerial photographs and to interpret the clues (Involving sensitivity to values; pattern configurations, colors; texts; topographic data; etc.)
10. Familiarity with biology, botany, horticulture (for instance, to know the structure and growth patterns of trees, plants, bushes, grains and grasses; their lasting qualities, etc.)
11. Chemistry of paint (spectroscopic analysis; changeability under sun, weather, age; chemical reactions; reflective qualities, wet and dry; covering qualities; mattness and texture; heat absorption; etc.)
12. The nature of smoke, scope of use, smoke-makers, other vaporous or gaseous curtains.

This listing is probably not exhaustive; and yet there are other considerations which must be mentioned. The military camouflage is a soldier, and as such is subject to the same conditions which hold for other soldiers. In addition he must know the operation of military equipment, battle techniques, supply problems, camouflage discipline and how to secure observance of such discipline, how to work under great pressure and in haste; for large installations engineering problems of some importance will come up. On the civilian side are questions of public reaction, crowd psychology, cost accounting, balance of possibility of damage from bombing as against cost of camouflage installation and retardation of normal activities, treatment of landmarks, relation to other communities, and many, many other problems.

As Lieutenant-Colonel Homer Saint-Gaudens, on leave from the Carnegie Institute, says: "I am not at all sure whether camouflage is an art or a science; probably it is both. It certainly started as an art. That part of it has been pretty well explored. Now most camouflage activity is turning scientific, for it concerns itself more and more with an elaboration of camouflage technique which requires scientific training. . . . Camouflage did begin with a bucket of paint. Now what it needs is a plumber's kit."* As far as the artist is concerned, modern camouflage is clearly not what it appears to be.

* The Christian Science Monitor, June 21, 1941.

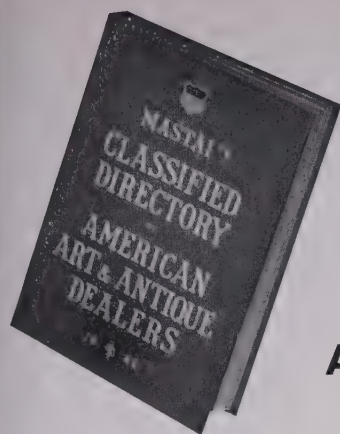
PEOPLE IN ART

GORDON B. WASHBURN, for ten years director of the Albright Art Gallery, Buffalo, New York, resigned in February to become director of the museum of the Rhode Island School of Design at Providence. By careful buying Mr. Washburn had strengthened the Albright's permanent collections in many fields.

AT ITS ANNUAL meeting in February the Sculptors Guild elected the following artists to membership: Doris Caesar, Joseph Konzal, and Robert Russin.

EDMUND YAGHJIAN, young Armenian-American painter, well known for his New York nocturnes, has been appointed Head of the Art Department at Edgewood Park Junior College, Briarcliff Manor, New York. Mr. Yaghjian has been teaching at the Art Students League, New York.

(Continued on page 159)



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APRIL-MAY EXHIBITIONS

This list includes temporary shows, not permanent displays

ALBANY, N. Y. *Inst. Hist. & Art:* Indian paintings by Tom Dorsey; Apr. 1-30. N. Y. State Pewter; Apr. 18-30.

ALBUQUERQUE, N. M. *LaQuinta Gallery:* Taos Artists; Apr. Peter Hurd, Henriette Wyeth; May.

ANDOVER, MASS. *Addison Gallery:* Image of Freedom; Frontier and Civil War Photographs; Apr.

John Esther Gallery: Prints & Print Processes; Apr. 10-30. Prints by British Artists in Service; May 1-15. Student Exh.; May 16-June 1.

APPLETON, WIS. *Lawrence College:* Marine Hosp. Comp. Watercolors (AFA); Apr. 11-May 2. Georgia O'Keeffe Facsimiles (AFA); May 2-16. Student Art Works; May 16-June 8.

ATLANTA, GA. *Art Assoc. & High Museum:* Ben Shute, Robert S. Rogers, Lamar Dodd; Apr. 15-30.

Atlanta Univ.: Negro Artists; Apr. 19-May 10.

AUBURN, N. Y. *Cayuga Museum:* Soc. of Illustrators; Redfern Color Prints; Kady Faulkner; Apr.

AUSTIN, TEX. *Univ. of Tex.:* Corcoran Bienn'l Group (AFA); Apr. 12-26.

BALTIMORE, MD. *Friends of Art:* Mildred B. Miller; to May 1.

Museum of Art: Forest Lee, Amalie Rothschild; Apr. 10-May 10. Modern Furniture Design; Apr. 25-May 17. Piranesi, Canaletto, Tiepolo Prints; Apr. 24-May 17.

Walters Gallery: Ancient Near-Eastern Seals; to Apr. 30.

BENNINGTON, VT. *Hist. Museum & Art Galleries:* Contemp. Vt. Artists; Colyer Collection; to Apr. 30.

BETHLEHEM, PA. *Lehigh Univ.:* Jeanne Stauffer, Hoyt Howard, Franklin Senior; Apr. 6-26. Phila. Plastic Club; May 3-17.

BINGHAMTON, N. Y. *Museum of Fine Arts:* Fine Arts Soc. Annual; Apr. Emy Herzfeld; May.

BIRMINGHAM, ALA. *Public Library:* Art Club Annual; Apr.

BLOOMINGTON, IND. *Ind. Univ.:* Ind. Abstract Painters; Will Henry Stevens; Apr. 15-30. Creative American Painters; May 8-June 1.

BOSTON, MASS. *Guild of Boston Artists:* Alphonse J. Shelton; Apr. 13-25.

Institute of Modern Art: Eighteen Americans; to Apr. 20.

Museum of Fine Arts: Thorne Miniature Rooms; to June 14.

Public Library: 18th, 19th Cen. Mezzotints & Stipple Engravings; Apr. 1-30. Prints of the Last War; May 1-31.

Robert C. Vose: Robt. Strong Woodward; Apr. 20-May 9.

Mary Hoover Aiken; Apr. 13-25. New Mexican Artists; May 11-30.

BRADENTON, FLA. *Memorial Pier Gallery:* Contemp. American; Apr. 11-25.

BUFFALO, N. Y. *Albright Art Gallery:* Buffalo Print Club; Apr. 1-24. David Octavius Hill & Robt. Adamson Photographs; Apr. 24-May 20.

BURLINGTON, VT. *Fleming Museum:* Art in Mod. Industry; Apr. 4-27. Vt. School Children; May 1-31.

BUTTE, MONT. *Art Center:* Elizabeth Lochrie; Edwin B. Johnson; Apr. High School Art; WPA Art Program; May.

CAMBRIDGE, MASS. *Fogg Museum:* Asiatic Art; Apr.

CHARLOTTE, N. C. *Mint Museum:* Henry Strause Coll.; Apr. 1-30. Middle Atlantic Exhibition; May.

CHATTANOOGA, TENN. *Univ. of Chattanooga:* Southern States Art Lg.; to Apr. 21. Student Exhibit; May 1-21.

CHICAGO, ILL. *Art Institute:* Japanese Prints; to Apr. 30.

Chicago Galleries Assn.: Chicago Painters & Sculptors; Apr. Adolph Heinze; May.

Club Woman's Bureau, Mandel Bros.: Northwest Art Lg.; Apr. Watercolors by Am. Indians; May 2-14. North Shore Art Guild; May 16-June 10.

Findlay Galleries: Millard Sheets; Apr. 19th Cen. French; Apr. 20-May 15. Five Chicago Painters; May.

Kuh Gallery: Carlos Merida; Apr. 20-May 16.

Univ. of Chicago: War Art; to May 2.

CINCINNATI, O. *Art Museum:* Western Hemisphere Ceramics; Apr. 4-26. Rico Lebrun; Apr. 8-May 3. Ohio Watercolors; May 7-31. Cinna. Photographic Salon; May 15-31.

CLAREMONT, CALIF. *Pomona College:* Painters & Sculptors Club of Los Angeles; Apr. 18-May 1. Perflieff Portraits; May 1-15. Students Year in Art; May 15-25.

CLEARWATER, FLA. *Art Museum:* Fla. Fed. Arts; Apr. 14-30. Clara Stroud; May 2-18.

CLEVELAND, O. *Museum of Art:* Contemp. British Art; to Apr. 19. Cleveland Artists & Craftsmen Annual; Apr. 29-June 7.

CONCORD, N. H. *State Library:* Photographs by A. J. Viera; to Apr. 25. Mr. & Mrs. Arthur E. Schmalz; Apr. 27-May 30.

CONWAY, ARK. *Hendrix College:* Tom Robertson, Howard Bragg; Apr. H. Louis Freund; May.

COSHOCOTON, O. *Johnson Humrickhouse Museum:* Albert Pels; May 1-15. Art in the Industries of Coshocoton; May to Sept.

CULVER, IND. *Military Acad.:* Archt. Exh. (AFA); to Apr. 25.

DALLAS, TEX. *Museum of Fine Arts:* Allied Arts Exh.; to Apr. 25.

DAVENPORT, IA. *Municipal Art Gallery:* Latin Am. Prints & Drawings; to Apr. 26.

DAYTON, O. *Art Institute:* Soldier-Artists (AFA); Alexander Brook; George Mess; Huntington Sculpture; British Firemen's Exhibit; Apr. American Show; N. Y. Zoological Photos; May.

DECATUR, ILL. *Art Institute:* Central Ill. Art; to Apr. 30.

DELAWARE, O. *Ohio Wesleyan Univ.:* Alumni Art; Apr. 15-May 10. Centennial Alumni Exh.; May 15-June 1.

DENVER, COLO. *Art Museum:* Public Housing in the U. S.; to Apr. 30. John Sloan; May 1-31. Chicago Art Inst. Annual; May 14-June 14.

DES MOINES, IA. *Art Center:* Art Forum Annual; Apr. 16-30. Fay Chong; Apr. 1-30.

DETROIT, MICH. *Institute of Arts:* Grosse Pointe Art Assoc.; to Apr. 26. Jerome Myers Memo. (AFA); to May 10. Camp Custer Exh.; Apr. 15-May 1.

ELGIN, ILL. *Elgin Acad.:* Catherine Lord; to May 3.

ELMIRA, N. Y. *Arnot Art Gallery:* Daubers Club; Apr. American Illustrators (AFA); May.

EMPORIA, KAN. *State Teachers College:* Color Prints for Children (AFA); to Apr. 19.

ESSEX FELLS, N. J. *Marsh Gallery:* Charles Goeller; to May 1.

EVANSVILLE, IND. *Museum of Fine Arts & History:* Sea and Shore Prints (AFA); May 1-15. Print Processes by Chester Leich; May 15-30.

FAIRMONT, W. VA. *Art Center:* Watercolors; to Apr. 20. Local Handicrafts; Apr.

FITCHBURG, MASS. *Art Center:* National Photography Salon; J. J. Lankes Woodcut Bookplates; to Apr. 29. Engravings by Ian Hugo; National Soap Sculpture; Am. Artists Prof. Lg.; May 3-27.

FLINT, MICH. *Institute of Arts:* 22 Creative Am. Painters; Apr. 10-May 2. Flint Artists Show; May 8-June 7.

FORT WAYNE, IND. *Art Museum:* Hoosier Salon Exh.; to Apr. 30. Homer G. Davisson; May 1-31.

GRAND RAPIDS, MICH. *Art Gallery:* Art in Mich.; Apr. 18-May 15.

GREAT FALLS, MONT. *Art Center:* WPA Artists; Delta Phi Delta Exh. (AFA); Materials of the Artists; to Apr. 20.

GREEN BAY, WIS. *Neville Public Museum:* Francis Lee Jacques; Apr. 12-30.

GROSSE POINTE FARMS, MICH. *Alger Branch Museum:* Grosse Pointe Artists Assn.; to Apr. 26. Grosse Pointe School Children; Apr. 26-May 10.

HAGERSTOWN, MD. *Washington County Museum:* Madonnas (AFA); Apr. Malvina Hoffman; Southern Ceramics; to May 3. Eben F. Comins; May 3-31.

HARTFORD, CONN. *Wadsworth Atheneum:* Independent Painters; Apr. 25-May 16. Photography Salon; May 26-June 7.

HOUSTON, TEX. *Museum of Fine Arts:* Russian Art from Phila. Museum; to May 3. Public & Museum School Exhibits; May 9-31.

IOWA CITY, IA. *State Univ.:* Iowa High School Art; to May 1. Color Reproductions; May 2-15. Graduate Exh.; May 16-June 15.

KALAMAZOO, MICH. *Institute of Arts:* Mural Designs, Section Fine Arts; Army Illustrators; to Apr. 29. Kalamazoo Artists Annual; May 2-30.

KANSAS CITY, MO. *Nelson Gallery:* Negro Artists; Apr. LA GRANDE, ORE. *Art Center:* Oils; Apr. 17-28.

LAWRENCE, KAN. *Thayer Museum:* Syracuse Watercolors; Apr. Raymond Eastwood; May.

LOS ANGELES, CALIF. *Fisher Gallery, Univ. So. Calif.:* Students, Colleges Los Angeles & Vicinity; to Apr. 30. New Dutch & English Masterpieces; Apr. & May.

Foundation of Western Art: So. Calif. Water Colors; to May 2.

Los Angeles County Museum: Artists of Los Angeles & Vicinity; to Apr. 26. Barse Miller; to Apr. 30. Arthur Beaumont; May.

Stendahl Galleries: Rockwell Kent; to Apr. 18. S. MacDonald Wright, Morgan Russell; Apr. 20-May 9.

LOUISVILLE, KY. *River Road Gallery:* Ft. Knox Painters; to Apr. 25.

Speed Museum: Jerome Myers Memo. (AFA); to Apr. 26. Early Ohio Valley Archt.; May 3-21.

MADISON, WIS. *Wis. Union:* Regional Building in America; Barlach's "Singing Man"; to Apr. 21. Photos—Americana; Apr. 22-May 2. Annual Student Art Exh.; May 5-30.

MAITLAND, FLA. *Research Studio:* Howard Schleeter; to Apr. 18. Artists of Research Studio; Apr. 18-May 9.

MANCHESTER, N. H. *Currier Gallery:* Archaeological Designs of Chorotegan Indians; New Yr. Show, Butler Art Inst.; Sybilla M. Weber drypoints; A. Hugh Fisher etchings & drypoints; Fort Custer Illustrations; Apr. Grand Central Gallery Oils; Charles Curtis Allen; Roi Partridge prints; May.

MASSILLON, O. *Massillon Museum:* Cincinnati Prof. Artists; American Primitives; Apr. Plan of a Painting; May.

MEMPHIS, TENN. *Brooks Memorial:* Vincent van Gogh; Shearwater Pottery; to Apr. 27. Flower Paintings; Eliot O'Hara; May 1-26. Annual Am. Color Print Soc.; May 1-16.

MIDDLETOWN, CONN. *Wesleyan Univ.:* Mural Designs, Prints. Photos from Fed. Art Project; Apr.

MILWAUKEE, WIS. *Art Institute:* Wis. Art Annual; to Apr. 29. Internat. Photography Salon; Timothy Cole Wood Engravings; Shirley Friend; May 1-15. Rockefeller Foundation Art Project; May 16-31.

Layton Art Gallery: Elton Kraft; Apr. 16-30. Art in War, OEM; May.

Milwaukee-Downer College: Sea & Shore (AFA); to Apr. 27. Faculty Show; Apr. 27-May 16.

MINNEAPOLIS, MINN. *Institute of Arts:* Internat. Watercolors from Chicago Art Inst.; to May 3. American Way in Art; Apr. 15-May 30.

Univ. of Minn. Gallery: Arts from Latin America; Sixth Annual Big Ten; TVA Archt. & Design; Apr. Upper Mississippi Artists; Student Show; Art Teaching Experiments; May 1-23.

Walker Art Center: Chinese Paintings; to Apr. 26. Franz Marc, new acquisition.

MONTCLAIR, N. J. *Art Museum:* Contemp. Paintings Sculpture by Max Kalish; Junior Lg. Exh.; to Apr. 19.

MUSKEGON, MICH. *Hackley Art Gallery:* Travel & War Posters; to Apr. 29. Nat'l Newspaper Snapshots Exh.; May 1-30.

NEWARK, N. J. *Art Club:* N. J. Watercolors; to Apr. 30.

Artists of Today: Robert Schellin; to Apr. 11. Gus Mager; Apr. 13-25. Catherine Lamb; Apr. 27-May 9. Members Show; May 11-23.

Newark Museum: Pre-War England Photographs by Val Doone; to Apr. 15. British Aircraft Photographs; to Apr. 22.

New Jersey Gallery: Ann'l Kresge Spring Exh.; to May 13. George Schwacha; May 18-30.

Rabin & Krueger: Ben Rasnick; Apr. Group Exhibit; May.

NEW ORLEANS, LA. *Art Assn.:* Soldier-Artists (AFA); to Apr. 26.

Arts & Crafts Club: Members Show; to Apr. 25. Edward Schoenberger; Newcomb College Guild Ceramics; Apr. 25-May 9. Students Arts & Crafts School; May 9-23.

Delgado Museum: I. D. Degen; S. & M. Purser; So. States Art Lg.; Calif. Watercolor Soc.; Soldier-Artists; Apr. New Southern Group; May.

Dillard Univ.: Wood Sculptures (AFA); to Apr. 29.

NEW YORK, N. Y. *Alonzo Gallery, 144 W. 57:* Group Show; to Apr. 19.

Am.-British Art Center, 44 W. 56: Drawings; Apr. 7-May 2.

Am. Fine Arts Galleries, 215 W. 57: Soc. Independent Artists; to Apr. 28.

American Woman's Assoc., 353 W. 57: Members Show of Oils, Watercolors & Sculpture; Apr.

An Am. Place, 509 Madison Ave.: Arthur G. Dove; to May 7.

Argent, 42 W. 57: Adelene Moffat, Lephe K. Holden; to Apr. 18. Alice Acheson; Memo. Water Color Exh. by Jane C. Stanley; Apr. 20-May 2.

Artists' Gallery, 113 W. 13: Hans Boehler; to Apr. 13.

Assoc. Am. Artists, 711 5th Ave.: Thomas Hart Benton; to Apr. 25. Paul Burlin; Apr. 15-May 4. Wong Siuling; May 6-21.

Babcock, 38 E. 57: Julius Delbos Watercolors; to Apr. 18. Barbizon-Plaza, 101 W. 58: Jeanne Mertz; to May 5.

Bignou, 32 E. 57: Pellan; to Apr. 25. Antoinette Schulte; May 18-29.

Bland, 45 E. 57: Early Am. Paintings; Apr.

Brooklyn Museum, Eastern Pkwy.: Brooklyn Artists Annual; to Apr. 19. Circus Posters; Apr. 16-May 10. Photograph Show; Apr. 19-May 3.

Buchholz, 32 E. 57: Karl Knaths; Apr. 13-May 2.

Buffa, 58 W. 57: William H. Singer, Jr.

Carroll Carstairs, 11 E. 57: Thierry Osborne; Apr. 13-May 2.

Clay Club, 4 W. 8: Sculpture by George Cerny; to May 9.

Collectors of Am. Art, 38 W. 57: Group Exh.; Apr. Kinney, Kuhlman, Miles; May.

Columbia Univ., Avery Library: Landmarks in Development of Am. Architecture; Apr. 23-June 9.

Contemporary Arts, 38 W. 57: Botto, Klonis, Presser; to Apr. 18. Harry Dix; Apr. 13-May 2.

Cooper Union, Cooper Square: Annual Student Exh.; May 26, 27, and 28.

Demotte, 39 E. 51: Art and the Stars.

Drey, 11 E. 57: Paintings, 14-20 Centuries; Apr. & May.

Downtown, 43 E. 51: Contemp. Am.; to May 2.

Durand-Ruel, 12 E. 57: Renoir; to Apr. 25.

Albert Duveen, 730 5th Ave.: Colonial Portraits.

Eggleston, 161 W. 57: Old Masters; to Apr. 30.

Eighth St. Gallery, 33 W. 8: Audubon Artists Exh.; Apr. 19-May 2.

Ferargil, 63 E. 57: Arthur K. D. Healy; to Apr. 19. Paul Meltsner; Apr. 20-May 3. Victory Exh.; May 4-16.

Fifteen, 37 W. 57: Beulah Stevenson; to Apr. 18. Norman Mason; Apr. 20-May 2.

460 Park Ave. Gallery: Amy Jones; Apr. 20-May 2.

Galerie St. Etienne, 46 W. 57: Bertha Trabich; to Apr. 18.

Gallery of Modern Art, 18 E. 57: 19, 20 Cen. French; Apr. French & Am. Art. Boudin to Dufy; May.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Marian Sloane; Apr. 21-May 2. Prix de Rome Competition; Apr. 27-May 2.

Grollier Club, 47 E. 60: Healing by Faith, Fraud & Superstition, 17, 18 Cen. From Apr. 17.

Marie Harriman, 61 E. 57: Patsy Santo; Apr.

Kennedy & Co., 785 Fifth Ave.: Sporting Prints; to Apr. 30. American Views; May 4-30.

Kleemann, 38 E. 57: Louis Bosa; to Apr. 30.

Knoedler, 14 E. 57: Flemish Primitives; to May 9.

Kraushaar, 730 5th Ave.: Louis Bouche; to Apr. 18.

Contemp. Am. Oils & Gouaches; Apr. 27-May 23.

Julien Levy, 11 E. 57: Pavel Tchelitchew; Apr. 14-May 4.

(Continued on page 160)

(Continued from page 156)

SOON AFTER THE Baltimore Museum of Art received a ten-thousand-dollar grant from the Carnegie Corporation to expand staff and equipment, Douglas C. Fox, former curator of the Walter P. Chrysler, Jr. Collection, was appointed as the Baltimore Director of Research. He is now at work on the museum's Russian Icon Exhibition which opens on May 8.

IN FEBRUARY BOTH the Metropolitan Museum of Art and the National Gallery of Art, Washington, held annual meetings of their trustees and elected officers for the ensuing year. At the Metropolitan William Church Osborn was reelected President, Elihu Root, Jr. and Stephen C. Clark were reelected Vice-Presidents, Devereux C. Josephs was elected Treasurer, and G. L. Greenway, Secretary. That museum's outgoing class of trustees consisting of Robert A. Lovett, Vanderbilt Webb, and Thomas W. Lamont, was reelected as the Class of 1949. In Washington, David K. E. Bruce was reelected President. F. Lamot Belin was reelected Vice-President and Chester Dale was elected Associate Vice-President of the National Gallery.

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APRIL-MAY EXHIBITIONS

(Continued from page 158)

Lilienfeld, 21 E. 57: Borislav Bogdanovich; Apr. 13-25.
Contemp. Am. Paintings; Apr. 28-May 23.
Macbeth, 11 E. 57: Fiftieth Anniv. Exhibition; Apr.
MacDowell Club, 166 E. 73: Members Show; Apr. 20-
May 10.
Matisse, 41 E. 57: Matta; to Apr. 21. Tanguy; Apr. 21-
May 9.
Mayer, 41 E. 57: Prints; Contemp. Paintings; Apr.
McDonald, 665 5th Ave.: Etchings by Rembrandt's Con-
temporaries; Apr. & May.
Metropolitan Museum: Renaissance in Fashion; from Apr.
22. Art Directors Club; from Apr. 16. Men Who Made
America; Rembrandt; Gallatin Greek Vases; Apr.
Midtown, 605 Madison Ave.: Waldo Peirce; to Apr. 18.
Milch, 108 W. 57: John Whorf; to Apr. 25. Selected Am.
Paintings; May.
Museum of City of N. Y., 5th Ave. at 103rd: Men Against
Fire; from Apr. 16. Dancing thru Two Centuries; Apr.
Museum of Costume Art, 630 5th Ave.: Sources of Fashion
Inspiration; Apr. Weaves and Textures; May.
Museum of Modern Art, 11 W. 53: Children's Festival of
Mod. Art; to Apr. 26. Henri Rousseau; to May 3. War-
time Housing; Apr. 22-July 19.
Nat'l Acad. of Design, 1083 5th Ave.: Annual Exhibition;
Apr. 8-May 16.
Newhouse, 15 E. 57: English Portraits & Landscapes.
Estelle Newman, 66 W. 55: Oils; to Apr. 18. Watercolors;
Apr. 20-May 2.
N. Y. Hist. Soc., 170 Cent. Pk. W.: America Calls; to
Apr. 30. Croton Water System; May.
N. Y. Public Library, 5th Ave. & 42nd St.: As Artists See
New York; to May 3. Still Life in Prints; to May 16.

Nierendorf, 18 E. 57: Paul Klee; Art from the Seven Seas.
James O'Toole, 24 E. 64: Flower Paintings; Apr. 14-May 2.
Passedoit, 121 E. 57: Menkes; to Apr. 25. Gallatin; Apr.
27-May 9.
Perls, 32 E. 58: Giorgio de Chirico; to Apr. 25.
Primitive Arts, 54 Greenwich Ave.: Animals in Primitive
Painting & Sculpture; to May 1.
Rehn, 683 5th Ave.: John Carroll; to May 2. Am. Paint-
ings & Watercolors; May 4-29.
Riverside Museum, 310 Riverside Dr.: Prints from Latin
America; Girl Scout Watercolors; to May 3.
Sachs, 63 E. 52: Animal in Ancient Art; Apr. & May.
Schaeffer, 61 E. 57: Old Masters.
Schneider-Gabriel, 71 E. 57: Grigory Gluckman; to May 2.
Schoenemann, 605 Madison Ave.: English 18th Cen. Por-
traits & Landscapes; Apr.
Scott & Fowles, 745 5th Ave.: Bronzes by Epstein, Gregory,
Jennwein, Despiau; Apr.
Andre Seligmann, 15 E. 57: Landscapes by Living Am. &
European Artists; Apr.
Jacques Seligmann, 5 E. 57: Gothic Tapestries & Renais-
sance Works of Art.
Silberman, 32 E. 57: Old & Modern Paintings, Objects of
Art.
Staten Is. Inst. Arts & Sciences: Staten Is. Artists; to
Apr. 30. Norwegian Artists; May 2-30.
Marie Sterner, 9 E. 57: Harold Sterner; to Apr. 30. Sum-
mer Exh. Am. Artists; May.
Studio Guild, 130 W. 57: M. Sargent, Levy, Marshall,
Field; Apr. 13-25.
Uptown, 249 West End Ave.: Chris Ritter; to Apr. 24.
Vendome, 23 W. 56: Gertrude Van Allen; Apr. 13-27. Group
Spring Exh.; to May 9.
Wakefield, 64 E. 55: Peggy Worthington; to Apr. 18.
Felicia Meyer; Apr. 20-May 27.
Weyhe, 794 Lexington Ave.: Sketches, Ingres to Matisse;
to Apr. 30.

Whitney Museum, 10 W. 8: Selections from Permanent
Collection; to May 30.
Wildenstein, 19 E. 64: Hans Schiffer; Guitou Knoop; Apr.
29-May 16. Fed. Modern Painters & Sculptors; May 20-
June 10. Two Argentine Painters; May 6-23.
Willard, 32 E. 57: Gina Kneel; to May 2.
Zborowski, 61 E. 57: Max Jimenez; to Apr. 30.
NORFOLK, VA. Museum of Arts & Sciences: Visual &
Non Visual Art; to Apr. 26. Photographic Club Annual;
May 10-31.
NORTHAMPTON, MASS. Smith College Museum: Clevel-
and Artists Oils; to Apr. 30.
NORWICH, CONN. Slater Museum: War Posters; to
Apr. 30.
OAKLAND, CALIF. Art Gallery: Francis Todhunter; to
May 3. Annual Ex. Sculpture; May 10-June 7.
OBERLIN, O. Oberlin College: Rouault Prints; Photo-
graphs of Buffalo Archt.; to Apr. 28.
OKLAHOMA CITY, OKLA. WPA Art Center: Childrens
Show; Will Stevens; Apr. 12-20. Calif. Soc. of Etchers;
Student Show; May 1-31.
OLIVET, MICH. Olivet College: Engraved Portraits, 15-18
Cen.; Apr. 13-27. Frank Lloyd Wright Drawings, Plans;
Apr. 27-May 11.
OMAHA, NEB. Joslyn Memorial: Am. Paintings, Chicago
Art Inst.; to Apr. 26. Thru the Am. Landscape (AFA);
to Apr. 28. Omaha Camera Club; to Apr. 30. Group from
Whitney Annual (AFA); Marie Jakl; May.
OTTUMWA, IA. Art Center: N. Y. World's Fair Paint-
ings; to Apr. 30. Kirsch, Faulkner, Thiessen; Apr. 20-
May 5.
OXFORD, MISS. Mary Buie Museum: Caroline Compton;
Dr. D. W. Wentz; Apr.
PARKERSBURG, W. VA. Fine Arts Center: Ann'l Artists
of W. Va., Pa., and O.; to Apr. 30. Flower Paintings;
May 31-June 20.

NORTH CAROLINA ARCHITECTURE

(Continued from page 145)

larly of the contribution made by the Moravians who came south
from Pennsylvania. A final section deals with public buildings and
churches.

The first thought in the mind of the reader will be of a unified
regional style of building. Yet the evidence of architecture points
more to the state's diversity than to its unity. We see clearly that
the tidewater towns and plantations behind the Hatteras barrier
were pendant to the colonial civilization of Virginia. We see, too,
that the early buildings of the Piedmont were but an expression
of that great flow of settlement down "the Great Valley" from the
North. And we see that the valley of the Cape Fear river owes
more to South Carolina and even to the West Indies than it does
to Europe, the northern Colonies, or to the rest of North Carolina.
If the whole of North Carolina's architectural history thus seems
second-hand, at least it is not second rate. The individual examples
show an architectural wealth that will come as a surprise to many.

It is plain (and it is one of the most difficult questions for the
historian) that despite the poor transportation with the rest of
the Atlantic seaboard, and the lack of direct commerce with Eng-
land, the same architectural influences are here at work that we
see elsewhere in America. Not only are many of the principal
buildings designed by English and French architects, but crafts-
men were often imported from Philadelphia, Delaware, southern
New Jersey, and elsewhere. The myth of cultural isolation as an
explanation of style dies hard; it gets small comfort from the
evidence here. Rather one may say that such vitality as the archi-
tecture of North Carolina possesses was due to the interplay of
cultures, and the immigration which played so large a part in the
early life of the state.

The difficulty with this book is that it opens many old questions,
but answers none of them. In consequence, it is not a definitive
study but rather a discursive survey. As a finished and scholarly
work it is singularly lacking in important dates and details, and
the apparatus of photographs is not integrated with the text to
permit easy reference and conclusive proof. A great deal of effort
has been expended on this venture, and one can only wish that
tougher professional standards and less of the genteel tradition
had characterized the result.—FREDERICK GUTHEIM.

APRIL-MAY EXHIBITIONS

PENSACOLA, FLA. *Art Center*: Calif. Watercolors, Wood-blocks, Linoleum Cuts; to Apr. 30.

PEORIA, ILL. *Public Library*: Artists Lg.; to Apr. 30. Damasco Hernandez; May 1-15. Photography Exh.; May 15-31.

PHILADELPHIA, PA. *Art Alliance*: Laura Greenwood; to Apr. 17. Group Show; to May 1. Fletcher Martin; Folly Cove Group; to May 3. Justin Pardi; Apr. 17-May 8. Western Hemisphere Ceramics; May 5-31.

Museum of Art: Silk Screen Prints; Apr. 18-May 14. Tapestries by Contemp. French Painters; Apr. 18-June 14. *Pa. Acad. of Fine Arts*: Fellowship Oil & Sculpture Exh.; to Apr. 19. Students Prints; May 15-June 2. Student Competition Exh.; May 21-June 7.

PITTSBURGH, PA. *Carnegie Institute*: Louise Pershing; to Apr. 26. Australian Art; to May 15. Am. Watercolors, Section of Fine Arts; to May 10.

PITTSFIELD, MASS. *Berkshire Museum*: Allan Davidson; Apr.

PORTLAND, ME. *Sweat Memorial*: Photographic Salon; to May 2.

PORTLAND, ORE. *Art Museum*: Modern Mexican Painters; Apr. Joan Miro; to May 6. 18 Artists from 9 States; May 1-31.

PRINCETON, N. J. *Princeton Univ.*: Mod. French Paint-
'ers; Apr. 27-May 11.

PROVIDENCE, R. I. *Art Club*: Group Exh.; Apr. 12-26. Lay Members; Apr. 28-May 10. Members Exh.; May 12-24. *Museum of Art, R. I. School of Design*: R. I. Contemp. Exh.; Apr. Competition of Drawings of Emblems; Apr. 27-May 2.

RACINE, WIS. *Wustum Museum*: Racine & Vicinity Exh.; to Apr. 30. Photography Salon; May 3-30.

RALEIGH, N. C. *Art Center*: Jones, Smith; to Apr. 23. N. C. Artists Exh. for Sesquicent. Celebration; Apr. 26-May 3.

READING, PA. *Public Museum*: Western Water Colors (AFA); to May 10.

RICHMOND, VA. *Museum of Fine Arts*: Glenna Latimer; Apr. 15-May 8. Catherine Moomaw; Apr. 22-May 8.

Valentine Museum: Pre-Columbian Water Colors by C. Malinovsky; to Apr. 30.

ROCHESTER, N. Y. *Memorial Art Gallery*: Thorne Rooms; U. S. Housing Exh.; Print Club Exh.; Apr. Finger Lakes Exh.; May.

ROCKFORD, ILL. *Art Association*: Annual Jury Show; to Apr. 30. Annual Weaving Exh.; May 1-31.

SACRAMENTO, CALIF. *Crocker Art Gallery*: Hans Meyer-Kassell; Helen Frank; Don David; Northwest Paintings; to Apr. 30. Leland Curtis; Richard Yee; Paget-Fredericks; Nat'l Watercolor Exh.; May 1-30.

ST. LOUIS, MO. *City Art Museum*: Toulouse-Lautree; Am. Indian Art; St. Louis Artists Guild; Apr.

ST. PAUL, MINN. *St. Paul Gallery*: Modern Archt.; Ab-
stract Art; Cameron Booth; Apr. Students Show; May.

SALEM, ORE. *Art Center*: Louisiana Watercolors & Draw-
ings; High School Exh.; to May 1.

SALT LAKE CITY, UTAH. *Art Center*: Am. Watercolors; Ski Photographs; to Apr. 21. Photograph Salon; Archie B. Teeter; Apr. 21-May 12. School Art Program; May 12-June 2.

SAN ANTONIO, TEX. *Witte Memorial*: Univ. of Tex. Faculty Exh.; Apr. 19-30.

SAN DIEGO, CALIF. *Fine Arts Gallery*: Czaja Water-
colors; Otto H. Schneider; Drerup Enamels; Bronze Casting; Apr. Ernst & Karin Van Leyden; Mabel Alvarez; City & County School Arts; May.

SAN FRANCISCO, CALIF. *de Young Museum*: Islamic Art; Blanche Bates Memo.; No. Calif. Students; Apr.

Museum of Art: 6 West Coast Architects; to Apr. 27. *Palace of Legion of Honor*: Britain at War; Maryland Artists; Rowena M. Abdy; Lorenzen, Bertrand, Corbet prints; Apr.

SANTA BARBARA, CALIF. *Museum of Art*: Meyer Hiler; Apr. Pre-Columbian Art; Apr. & May. Annual Exh. Santa Barbara Artists; to May 3.

SANTA FE, N. M. *Museum of N. M.*: R. Mead; H. Bopes; A. Dawes; Apr. Students Work; Josef Albers; Chinese Folk Art; May.

SARATOGA SPRINGS, N. Y. *Skidmore College*: Modern Textiles & Ceramics; to Apr. 18. Alfrida Storm; Apr. 23-May 5. Student Work; May 9-23.

SCRANTON, PA. *Everhart Museum*: Anthracite Photo-
graphic Salon; Bali Photographs; to Apr. 30.

SEATTLE, WASH. *Art Museum*: N. W. Watercolor Soc.; Mark Tobey; Women Painters of Wash. Craft Show; to May 3. Dorothy D. Jensen; Craftsmen's Guild of Wash.; Geo. Post; Carnegie Selection; May 6-June 7.

Univ. of Wash.: Silk Screen Prints; to Apr. 24. Marli Ehrmann Textiles; to Apr. 30. Internat. Art Exhibits Metalwork; May 1-31. Central & South Am. Posters; May 1-25.

SHREVEPORT, LA. *State Exhibit Bldg.*: La. Colleges Annual; to Apr. 24. Don Brown; Apr. 26-May 8. Ele-
mentary Schools Annual; May 10-29.

SIOUX CITY, IA. *Art Center*: Sioux City & Vicinity Show; Camera Club Salon; Apr. Public Schools Exh.; Art Center Arts & Crafts; May.

SPRINGFIELD, MASS. *Museum of Fine Arts*: Collector's Gallery; Apr. Thirty Contemp. Americans; May 3-31.

G. W. V. Smith Gallery: Conn. Vallery Artists; Apr. 19-30.

Museum Drawing Classes; May 9-17. Springfield Art Lg.; May 24-June 7.

SPRINGFIELD, MO. *Art Museum*: Annual Exh.; to Apr. 30. Robertson, Richardson, Blain; May 1-15. Camera Club; May 15-30.

STATE COLLEGE, PA. *College Art Gallery*: Contemp. European & Am. Prints; to Apr. 28. Student Show; May 1-10.

SYRACUSE, N. Y. *Museum of Fine Arts*: Ann'l Exh. Assoc. Artists; Apr.

TACOMA, WASH. *College of Puget Sound*: Ann'l Exh. S. W. Wash. Artists; Apr. 19-May 3.

TOLEDO, O. *Museum of Art*: Contemp. Art of Chile; to May 3.

TOPEKA, KAN. *Community Art Center*: Watercolors; to Apr. 21. Artist Looks at Alaska; Apr. 21-May 11. Raymond Eastwood; to Apr. 15. Helen Hodge; Apr. 15-May 1. *Washburn Munic. Univ.*: Howard Church; Apr. 16-30. New Prints, Drawings & Watercolors; May 1-15. Student Work; May 15-30.

TRENTON, N. J. *State Museum*: Flower Prints & Early Garden Books; to May 31.

UNIVERSITY, ALA. *Univ. of Ala.*: Ann'l Student Exh.; Apr. 21-May 15.

UNIVERSITY, LA. *La. State Univ.*: Useful Objects under \$10; to Apr. 18.

UNIVERSITY, VA. *Univ. of Va.*: Portraits of Children (AFA); to Apr. 27.

UTICA, N. Y. *Munson-Williams-Proctor Inst.*: Flaherty Photographs; Apr. 19-May 11. N. Y. C. WPA Color Prints; Winslow Homer; National Miniature Exh.; Cecil Beaton Photographs; Gerda Becker With; to Apr. 30.

M.-W.-P. Inst. School of Art: Master Ceramic Art, Way-
lande Gregory; to Apr. 24.

WHERE TO EXHIBIT

NATIONAL

ANNUAL: INDEPENDENT PAINTERS & SCULPTORS OF HARTFORD

Apr. 25-May 16. *Avery Memorial*. Open to all artists. Entry fee \$1.00. Media: oil, water color, gouache, sculpture. No jury. Popular prize. Entry cards due Apr. 13; work Apr. 20.

ANNUAL: OAKLAND ART GALLERY, OAKLAND, CALIFORNIA

May 10-June 7. *Oakland Art Gallery*, Municipal Auditorium, Oakland, California. Open to all sculptors. Soap and other miniature sculpture not acceptable. Last receiving date for entries, Saturday, May 2. Further information and entry blanks will be sent later.

REGIONAL

EAST

ANNUAL: ARTISTS OF THE UPPER HUDSON

Apr. 29-May 31. *Albany Inst. of History & Art*, Albany, N. Y. Open to any artist permanently residing within 100 miles of Albany. Media: oil, water color, pastel, sculpture. Three works maximum, provided they have not been shown at Albany Inst. Deadline for entries at Institute, Apr. 21. Deadline at four collection centers (Kingston, Lakeville, Bennington, Glens Falls), Apr. 19. Entry blanks obtainable by writing or in person. No fee. Artists must provide transportation one way. One man jury, Mahonri Young.

AUDUBON ARTISTS EXHIBITION: NEW YORK, N. Y.

Apr. 19-May 2. *Eighth St. Gallery*, New York, N. Y. Open to professional artists of New York City & environs. Media: all. \$3 entry fee. Jury. Murray Rosenberg, Secretary, Audubon Artists, 740 West 187th St., New York, N. Y.

DELAWARE SPRING WATER COLOR ANNUAL: WILMINGTON SOCIETY OF THE FINE ARTS

May. *Delaware Art Center*. Open to Delaware residents, pupils of Howard Pyle, or members. Media: water color, drawing, prints, illustration. Jury. Constance Moore, Director, Wilmington Society of the Fine Arts, Delaware Art Center Building, Park Drive, Wilmington, Del.

SOUTH

4TH ANNUAL: PARKERSBURG FINE ARTS CENTER

Apr. 26-May 30. *Parkersburg Fine Arts Center*, Parkersburg, W. Va. Open to residents & former residents of Ohio, Pa., Va., W. Va. Media: oil, water color. Jury. Cash prizes. Entry cards due Apr. 17. Parkersburg Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

MID-WEST

5TH EVERYMAN'S ANNUAL: COLUMBUS ART LEAGUE

Apr. 21-May 5. *Columbus Gallery of Fine Arts*. Media: all. No jury. Prizes. Entry cards & work due Apr. 17. Paul Yeagley, Exhibition Chairman, Columbus Gallery of Fine Arts, Columbus, O.

WEST

3RD ANNUAL: ARTISTS OF LOS ANGELES & VICINITY

March & April. *Los Angeles County Museum*. Open to artists living within 100 miles of Los Angeles. Media:

WASHINGTON, D. C. *Arts Club*: Daisy Erb; Elaine Drake; to May 1.

Corcoran Gallery: Ann'l Wash. Watercolor Club; to Apr. 26. Sculpture Western Hemisphere; May 9-31. Andrea Zerega; May 9-June 1.

D. A. R. Museum: Potteries & China; to June 1.

Smithsonian Inst.: Landscape Club of Wash.; to Apr. 28. Soc. Wash. Etchers; Apr.

Whyte Gallery: Ruth Starr Rose; to Apr. 30.

WATERBURY, CONN. *Mattatuck Hist. Soc.*: Waterbury artists; Apr. 14-30. Waterbury Camera Clan; May 11-16.

WELLESLEY, MASS. *Wellesley College Museum*: Paul Sample; Apr. 15-May 6.

WEST PALM BEACH, FLA. *Norton Gallery*: Fla. College Art Depts.; Ringling School of Art Faculty; Students Norton School; to Apr. 19. William van Dresser; Apr. 23-May 2. John Hawkins; Blanchard Gummo; May 7-24. Godey Prints; Steel Engravings; Drawings of Robt. E. Lee; May 28 thru summer.

WICHITA, KAN. *Art Museum*: Kansas Artists; to Apr. 30.

WILLIAMSTOWN, MASS. *Williams College*: 5 Cen. of Italian Painting; to Apr. 30. 15 Am. Sculptors; 20th Cen. Paintings; May 6-27.

WILMINGTON, DEL. *Art Center*: Patriotic & Historic Del.; to Apr. 26. Ann'l Watercolor Show; May 3-24.

WILMINGTON, N. C. *WPA Museum of Art*: North Carolina Archt.; to Apr. 29.

WORCESTER, MASS. *Art Museum*: Walt Disney; to Apr. 29. Art of Latin America; May.

YONKERS, N. Y. *Hudson River Museum*: Bronx Artists Guild; Apr. Yonkers Art Assoc.; May.

YOUNGSTOWN, O. *Butler Art Inst.*: Sheets, Knee, Cowles; to Apr. 26. Batiks by Mo. Artists; May 1-24.

oil, sculpture, craft. Jury. Roland McKinney, Director, Los Angeles County Museum, Exposition Pk., Los Angeles, Calif.

3RD TACOMA & SOUTHWEST WASHINGTON ANNUAL: TACOMA ART ASSOCIATION

April. *College of Puget Sound*, Tacoma. Open to artists in Tacoma and counties of Southwest Washington. Media: oil, water color, sculpture. Jury. Cash prizes. Melvin Kohler, Director, Tacoma Art Association, 15th & Warner St., Tacoma, Wash.

SCHOLARSHIPS AND FELLOWSHIPS

SCHOLASTIC AWARDS COMMITTEE, PITTSBURGH

Scholarships in art at twenty-four leading art schools, in most cases providing full year's tuition. Winners selected by National Scholastic Scholarship Jury at Annual National High School Exhibition, to be held at Fine Arts Galleries of Carnegie Institute, Pittsburgh, Pa., in May. Sixteen regional elimination exhibitions held in advance in cooperation with local department stores. Entries in eighteen different arts and crafts classifications are invited from students in seventh through twelfth grades, in public, private and parish schools in the U. S. and possessions, and Canada. For full information write: Scholastic, 220 E. 42nd St., New York, N. Y.

UNIVERSITY OF ILLINOIS, URBANA

Kate Neal Kinley Memorial Fellowship. Applicants must be college graduates whose major studies have been in one of the following: music, art, architecture. Stipend of \$1000. Applications due May 1. For application blanks and instructions write: Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana.

COMPETITIONS

NATIONAL COMPETITION FOR A SEAL OR SYMBOL: THE EAST AND WEST ASSOCIATION

A competition is open to art students, with a prize of \$100, for the best design for a seal or other symbol, symbolic of the purposes of the East and West Assoc., for use wherever a characteristic seal is appropriate. Designs submitted in rough sketch form will be as eligible as finished drawings, and must be accompanied by a brief description of features, and why they are symbolic of relationship between Asia and America. Closing date June 1, 1942. Board of Directors of Assoc. will be judges. In case of tie, \$100 awarded to each. The East and West Assoc., 40 E. 49th St., New York City.

NATIONAL COMPETITION FOR AN EMBLEM: AMERICAN PSYCHIATRIC ASSOCIATION

A competition, in connection with its centenary in 1944, sponsored by the American Psychiatric Association, for the design of an appropriate emblem. Designs may be executed in any medium. Jury of selection: Eric Gugler, Leon Kroll, Paul Manship. \$500 available for three awards. Work due Apr. 15. For information concerning general ideas of the contest, write Dr. Gregory Zilboorg, 14 E. 75 St., New York, N. Y.; for administrative details, write Austin Davies, American Psychiatric Association, 9 Rockefeller Plaza, New York, N. Y.



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